

MAY 31, 1952

MOTION PICTURE HERALD

SUPREME COURT REVERSES

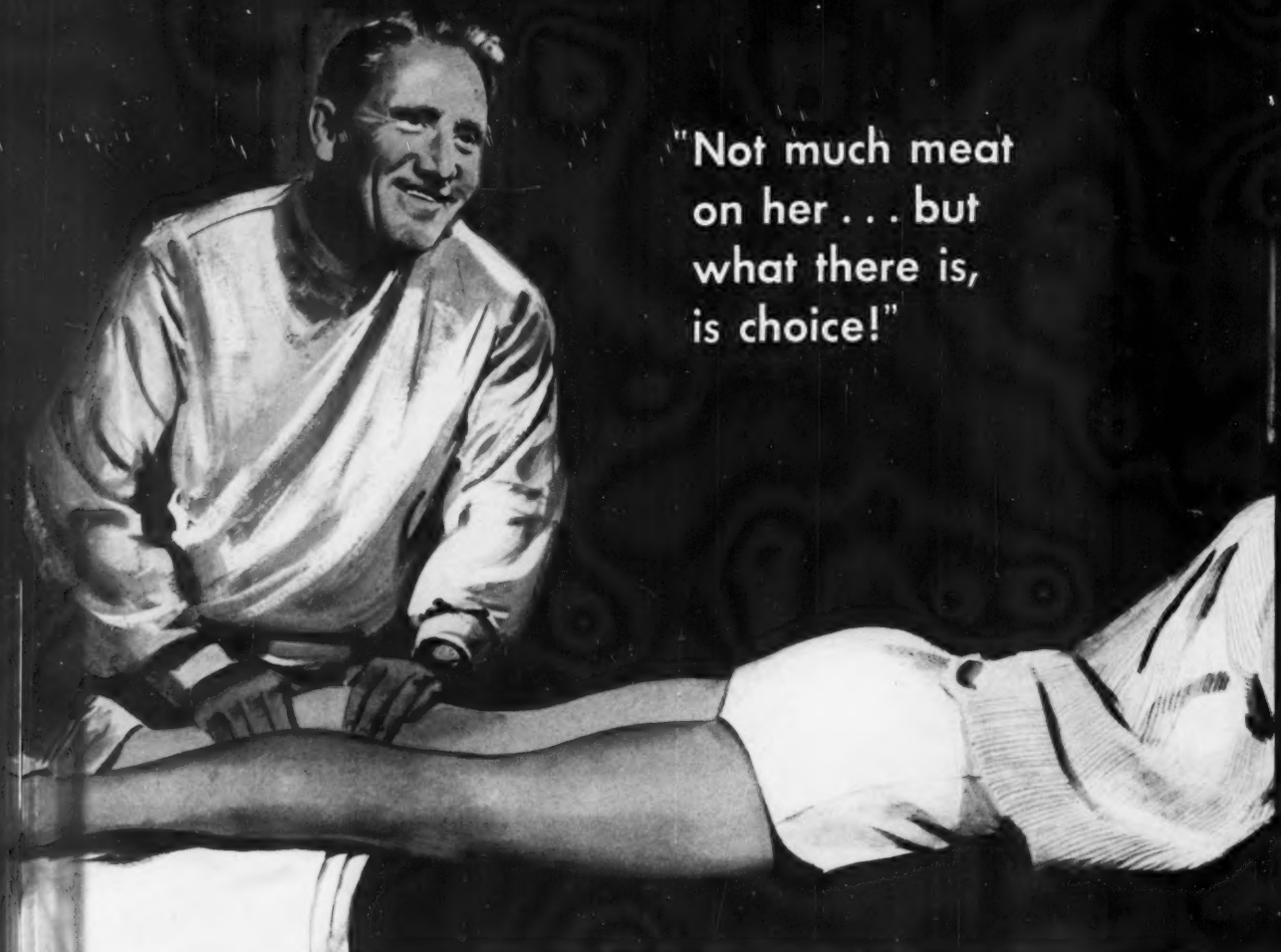
N.Y. CENSOR ON "MIRACLE"



*Keep Compo Going,
Build Audiences,
Panel Members Say*

REVIEWS (In Product Digest): LOVELY TO LOOK AT, WAIT 'TIL THE SUN SHINES NELLIE, LYDIA BAILEY, JUST ACROSS THE STREET, THE WILD HEART, ACTORS AND SIN, SCARLET ANGEL, HIGH TREASON, THE BRIGAND, I' FOR BEDROOM C, AFRICAN TREASURE

Entered as second-class matter, January 12, 1931, as the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1952 by Quigley Publishing Company, Inc.



"Not much meat
on her . . . but
what there is,
is choice!"

FACTS:

- 1—Rated tops by leading showmen at M-G-M's "Seeing Is Believing" Meeting.
- 2—Acclaimed by trade press.
- 3—A riot at every audience preview.
- 4—Released in June for your warm-weather needs.
- 5—The third big comedy hit ("*Woman of the Year*", "*Adam's Rib*", "*Pat and Mike*") by the same stars, the same producer, director, writers, the same company.
- 6—Long range newspaper teaser campaign 5 weeks in advance in 56 leading cities coast-to-coast with jingles like:

*"'Pat and Mike'
Is a film you'll like.
Spence and Kate
Are simply great."*

*"Together again
—And it's no fib
Their funniest hit
Since 'Adam's Rib'."*
- 7—Half-page newspaper ad (with illustration at top of this page) two Sundays before opening in 55 leading cities coast-to-coast.
- 8—Live-wire press book, peppy promotion including unique Aldo Ray trailer selling this popular new personality.
- 9—Sports page tie-ups selling national sports figures appearing in picture.
- 10—Exploit it now and dovetail your promotion with M-G-M's giant exploitation.

“‘Pat and Mike’
Is a film
You’ll like.
Spence and Kate
Are simply great!
Together again
And it’s no fib...
Their funniest hit
Since ‘Adam’s Rib!’”



M-G-M hilariously presents

SPENCER TRACY • KATHARINE HEPBURN

as Mike

as Pat

“PAT AND MIKE”

co-starring

ALDO RAY

with WILLIAM CHING • and Sports Stars: GUSSIE MORAN • BABE DIDRIKSON ZAHARIAS • DON BUDGE
ALICE MARBLE • FRANK PARKER • BETTY HICKS • BEVERLY HANSON • HELEN DETTWEILER • Written by
RUTH GORDON and GARSON KANIN • Directed by GEORGE CUKOR • Produced by LAWRENCE WEINGARTEN

WARNER
BROS.
PRESENT

DORIS
DAY

and

RONALD
REAGAN

in... AND AS

"The Winning

ALSO STARRING FRANK
LOVEJOY

DORI



DOES IT AGAIN!

It'll be a long time before the folks who saw "I'll See You In My Dreams" forget Doris Day as Grace Kahn. Now she's in a love story sure to leave even fonder memories.

Here's a sample of the preview raves: "Doris Day and Ronald Reagan make it live and breathe—you will sigh, cheer and cry over 'The Winning Team'!" STARR, L.A. HERALD EXPRESS
 "As winning a picture as the title indicates! Should mean boxoffice any season of the year!" M.P. HERALD

Team



WITH
EVE MILLER • JAMES MILICAN

RUSTY TAMBLYN • HUGH SANDERS • GORDON JONES

FRANK FERGUSON • WALTER BALDWIN • DOROTHY ADAMS

SCREEN PLAY BY

TED SHERDEMAN and SEELEG LESTER & MERWIN GERARD

PRODUCED BY

BRYAN FOY • DIRECTED BY
LEWIS SEILER

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
WORLD PREMIERE
 SPRINGFIELD MISSOURI
 JUNE 6

★ The flags will be flying for the picture
 ★ chosen for the Reunion of Missouri's
 ★ famed 35th Division (President
 ★ Truman's World War I outfit)! Simul-
 ★ taneously in 3 Springfield theatres
 ★ and 150 houses in the sur-
 ★ rounding area! Watch the
 ★ news coverage!



KENNETH ROBERTS' BEST-SELLER

Lydia Bailey

TECHNICOLOR

**is a city in
flames—a land
in uprising—a
jungle in ferment—
and
Boxoffice!**



THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 9

May 31, 1952



The Court Rules—Yes and No!

By MARTIN QUIGLEY

THE United States Supreme Court this week handed down a decision of seemingly major importance. In making known its long-awaited ruling in the case of the controversial Rossellini film, "The Miracle," it struck down as unconstitutional that provision of the New York State statute which forbids the issuance of a permit to a film held to be "sacrilegious."

The decision also ruled, after a fashion, that motion pictures are entitled to the blanket of protection provided in the First Amendment against abridgment of the freedom of speech and of the press. It further referred in this connection to the Fourteenth Amendment, which forbids any state from making or enforcing any law that shall abridge the privileges and immunities of citizens of the United States.

These two specifications would seem a death-warrant for all politically constituted censor boards, state and municipal. But the court did not stop there. It proceeded to indulge itself in reasoning which leaves the whole question in an exceedingly confused and unclear condition.

It is clear, however, that the court placed the brand of unconstitutionality upon the statutory provision against issuance of an exhibition permit to a film on the ground of alleged sacrilegious character.

MR. JUSTICE CLARK, who wrote the decision in which all the members concurred, some with separate opinions, starts out with a blanket inclusion of motion pictures under the protection of the First Amendment and then proceeds to double back nearly to where he started, with exception of the clear-cut ruling against "sacrilege" being a constitutional ground for forbidding the exhibition of a film.

Although holding at the outset that motion pictures are entitled to the protection of the First Amendment, Mr. Justice Clark goes on to say that, "It does not follow that the Constitution

requires absolute freedom to exhibit every motion picture of every kind at all times and places. . . . Nor does it necessarily follow that motion pictures are subject to the precise rules governing any other particular method of expression. . . ." The Justice, referring to an earlier court ruling, observed that, "even protection against prior restraint was not absolutely unlimited."

A highlight of confusion in the whole matter is arrived at when Mr. Justice Reed, after concurring in the extension of the protection of the First Amendment to motion pictures, said, "Assuming that a state may establish a system for the licensing of motion pictures, an issue not foreclosed by the Court's opinion, our duty requires us to examine the facts of the refusal of a license in each case to determine whether the principles of the First Amendment have been honored."

IN this decision it is apparent that the Supreme Court has once again left an important public question in a status which inevitably will lead to interminable controversy and litigation. It did rule clearly on the constitutionality of legal restraint of a "sacrilegious" film. Happily, however, for the purposes of a decent society there are but few persons who wish to produce, exhibit or even patronize a film which is offensive to any man's religious sensibilities. On the major question of just where motion pictures stand with respect to the First Amendment guarantee of free press and free speech the court left it floating dizzily about in space.

In face of the confusion precipitated by the court's decision the American industry may well find cause for renewed rejoicing in its commitment to its own Production Code. With this self-regulatory plan the industry has a well-charted course to follow in protection of the public interest and its own, irrespective of how the winds blow in the troubled area of political censorship and judicial pronouncement.

Letters to the Herald

Cooperation

TO THE EDITOR:

With respect to creating new personalities, there are just so many that can be absorbed in any one given year. The rate at which new personalities are being developed in the industry the past few years is greater than at any time in the past fifteen years. To fully capitalize on the use of new personalities it is necessary to receive the full cooperation of all exhibitors. If the exhibitors feel that new faces are needed, they must make some kind of an investment in this development. New faces in smash hits take care of themselves, but to encourage producers to use new faces, the exhibitors must of necessity be sympathetic to those pictures in which new personalities are projected which are not necessarily smash hits.—STEVE BROIDY, President, Monogram Pictures Corp., Hollywood.

Do Not Resist

TO THE EDITOR:

When pictures with new personalities appear on theatre screens, exhibitors should do everything possible to sell them to their public. Do not resist those young people. Just because they are new it doesn't necessarily follow that audiences will not like them. They may have that certain chemistry. Give your audience a chance to make them stars. Remember the old stars are about worn out. You cannot send them back to the factory for rebuilding. They have served you well. Let's go on with the new ones.—Hollywood producer.

Too Little Done

TO THE EDITOR:

It is my opinion that too little has been done by the industry to bring along new talent. New faces are, in my opinion, most necessary to the continued success of this business. I see at least three motion pictures each week and frankly I am a little tired of the same faces. I refer particularly to the leads and not the supporting artists. Of course, there must be something back of the new faces. We need beauty, charm and ability. Just pretty faces mean absolutely nothing.—New York executive.

Earning the Right

TO THE EDITOR:

I think too many young stars are made stars by studio publicity before they have earned the right to be starred and that es-

tablished stars of real ability are belittled by the studios trying to push young inexperienced and often incapable glamour girls and boys and the public resent it. The studios would find it to their advantage if they would let these half-baked stars come up first as supporting players and not spend so much money and effort trying to make silk purses out of sow's ears. The public make real stars and the studios would profit by public opinion in this respect.—Hollywood star.

Story's the Thing

TO THE EDITOR:

Perhaps too much emphasis is placed on stars in motion pictures. I think it would help the over-all situation if there were a way to educate the public to the real value of pictures: the story. This would take a long time to accomplish but if it could come about, I think motion pictures and their relation to the public would be on a much more sound basis.—Hollywood producer.

Talking a Lot

TO THE EDITOR:

The industry talks a lot but does little. Of course, the risk for producers who invest money is great. They must be sure of a player's potential value. But once talent is established, more should be done. Shorts should discover more stars. Shorts have always been the measuring stick but companies restrict their producers to the old tried-and-true and compel them to pass up young talent. They just won't take a chance. Despite this it is surprising how many new people are discovered.—Hollywood producer.

Competition

TO THE EDITOR:

Over one-half of the homes in West Bend have TV sets and the WTMJ-TV station does a good job, using mostly local programs and local people from Milwaukee and nearby cities; also the network TV programs are interesting to local people. I have a local AM radio station (daytime) here in West Bend, which gives me some idea why WTMJ programs cut in on my theatre business. I did not have to pay income tax this last year, 1951, on my theatre business for the first time since income tax law was passed. I have been in theatre business since 1910.—A. C. BERKHOLTZ, A. C. Berkholtz Theatres, West Bend, Wis.

Intensify the Search

TO THE EDITOR:

Producers should intensify their search for talent in various areas. For example, they should comb each key city and move the campaign at frequent intervals so that each community will be kept alive with an interest in the motion picture theatre. The continuance of personal appearances by Hollywood stars, as was done at the start of Movietime U.S.A., that their findings be analyzed by the producers and the public wants supplied in future producers. The stars could be brought in to the key cities at the finals of a talent search and be one of the judges. Key cities as designated in the various exchange areas.—RUBEN SHOR, Cincinnati, Ohio.

Killing the Goose

TO THE EDITOR:

Owners of motion pictures who are short-sighted enough to sell their pictures to TV will certainly kill the goose that laid the golden egg. Exhibitors have already felt a keen resentment to the attitude of Herbert J. Yates and Edward Small and others. The exhibitors will remember, too! Everyone is interested in making money, but the guy who is interested in a "fast buck" should look to the future a little more judiciously.—ABE BERENSON, President, Allied Theatre Owners of Gulf States, Inc., New Orleans, La.

No Place in Theatre

TO THE EDITOR:

Television has no place in theatres. It will not prove profitable, at least anytime in the foreseeable future. By the same token, movies should not be shown on television. The two should remain completely separate. Television cannot show much improvement, without films, whereas the opportunity for better pictures is unlimited.—F. W. DAVIS, Davis Theatres, Morganton, N. C.

Keep Stars Off TV

TO THE EDITOR:

I think personally the distributors should not permit the appearance of the top stars on TV especially on Sunday nights, as this is still considered preferred time by both the distributor and the exhibitor. Kill our Sunday nights and you kill our week.—J. HENRY DAVIDSON, Associated Theatres, Lynchburg, Ohio.

MOTION PICTURE HERALD

May 31, 1952

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

SUPREME Court breaks trail to new freedom for screen	Page 13
INDUSTRY heads see hope in decision by high court	Page 16
TERRY RAMSAYE Says—A column of comment on matters cinematic	Page 18
WOLFSON of TOA hails gains made in direction of arbitration	Page 18
REPUBLIC plans to spend million on color facility expansion	Page 19
EXHIBITORS score Paramount in hearing before FCC	Page 19
HERALD Institute panelists insist COMPO be continued	Page 20
UNITED ARTISTS plans 42 films in next 18 months	Page 24
BERGMAN finds goodwill speaking tour of greatest value	Page 26
ARKANSAS exhibitor group votes support of COMPO	Page 26
WARNERS close 1,000 new contracts for newsreel	Page 28
BRITISH organization makes thorough analysis of industry	Page 30
BRITAIN'S leading unions heading for an inevitable showdown	Page 30
CONGRESSIONAL group may undertake study of film industry	Page 31
NATIONAL SPOTLIGHT—Notes on industry personnel across country	Page 32
DEMONSTRATES real public relations for trade and community	Page 33
SERVICE DEPARTMENTS	
Film Buyer's Rating	Page 46
Hollywood Scene	Page 25
In the Newsreels	Page 37
Managers' Round Table	Page 39
People in the News	Page 31
Short Product at First Runs	Page 45
What the Picture Did for Me	Page 44

IN PRODUCT DIGEST SECTION

Showmen's Reviews	Page 1381
The Release Chart	Page 1383

may well presage an all-out campaign by COMPO to convince the public that not all the bad things they hear are to be believed.

► With the Supreme Court now having laid the groundwork for successful legal action against censorship boards, expect a number of local test cases to be launched soon. States and communities are studying the language of the High Court's ruling and it is quite likely that some will attempt to maintain their censorship setups by re-wording the provision under which the boards are set up.

► Look for the television broadcasters to tighten up their Code provisions and to seek ways and means of stricter enforcement. With a Congressional hearing pending, the television Code will become a much-disputed issue. Complaints continue that performers are ignoring the standards set and adhered to voluntarily by the TV stations that are members of the National Association of Radio and Television Broadcasters. NBC has had a Code of its own for some time, but little if any attention was paid to it.

► While no device has been conjured up yet to ascertain to what extent, if any, adverse publicity about Hollywood and its personnel effects the box office, it has been clearly established that these negative reports have made considerable inroads on the general public. Maurice Bergman's report on his speaking tour (on page 26)—emphasizing what a big public relations job remains to be done in this regard—

► The booking and clearance situation in Chicago, already muddled among conventional theatres, becomes further complicated with the booking of "The Greatest Show On Earth" in a drive-in outside the city at the same time the film is playing in a Loop house. Regular houses feel they are being discriminated against, while the increasing importance of the drive-in as far as its position on the clearance ladder is concerned, is again emphasized.

► There's little chance of action this year on the so-called Keogh-Reed bill, which would allow self-employed persons an exemption from taxes on any money they put into certain types of retirement funds. Chances of some such provision getting on the statute books improve year by year, but still aren't good enough.

► Now that the House Unamerican Activities interest in Hollywood seems to be dying down, a new Capitol Hill probe shapes up. The House Commerce subcommittee investigating the moral standards of radio and television programs thinks it will have to look into the film industry standards as well.

► After several false alarms, the Federal Communications Commission seems about ready to announce a new date for the oft-postponed theatre television hearings.

◄ Even when NPA gets around to relaxing its ban on home color television, there won't be any mad rush to produce color sets.



HERALD INSTITUTE

THIS WEEK: Complete reports from the production, distribution and exhibition panels, on the question of whether or not COMPO should be continued, on which of that organization's announced objectives should receive top priority now, and on who should be president and executive vice-president. On pages 20 and 21.



MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York". Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Forley, advertising representative, Telephone, FIanical 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures



MARTIN G. SMITH opens the 17th annual Independent Theatre Owners of Ohio convention, at Cleveland, last week. With him at the head table are Henry Greenberger, vice-president; Maurice Bergman, Universal-International; F. W. Huss, Jr., vice-president; and Robert Wile, secretary. The scene marked Mr. Smith's 28th year as president, and the end of his tenure. The new president is at the left. He is Christian F. Pfister, of Troy, O., 49 years old, and owner of the Mayflower and Jewel theatres there.



JACK BERESIN, Variety Clubs International chief barker, is seen at the left addressing the Houston Variety's dedication of its \$200,000 Boys' Club. The club contains a game-room, offices, a gymnasium-auditorium, wood-working and handicraft shops, classrooms and a library.



By the Herald

CECIL B. DEMILLE came to New York last week to see reporters in the board room of Paramount Pictures, and there stressed that his commitments to that company ended with "The Greatest Show On Earth" but that his relations with its executives are amicable; that he will not make "Helen of Troy," but instead is so impressed with the success especially in Moslem lands of religious themes such as "Samson and Delilah" that he will again make "The Ten Commandments." Mr. DeMille sees his religious-theme films a means of world good-will.



GUESTS of Warner Brothers, on the set of "The Desert Song," Louis Schine, left, and Samuel Pinanski, circuit owners, are told the facts of picture making by stars Kathryn Grayson and Steve Cochran, right. Mr. Schine owns the Schine circuit; Mr. Pinanski is American Theatres president.



CONFERENCE at New York's Paramount Theatre, where RKO's "The Wild Heart" opened Wednesday. The conferees are Robert Weitman, left, United Paramount vice-president, and David O. Selznick.



By the Herald

JOINT DEAL, above. The principals celebrated over champagne at the 21 Club, New York, last week. They are Herbert J. Yates, left, president of Republic, and Herbert Wilcox, British producer. With them are Anna Neagle, actress and Mr. Wilcox's wife, and Vera Hruba Ralston Yates, Mr. Yates' wife. At least six pictures will be made in England with American and British stars, among them Miss Neagle, and John Wayne, long a top money making star. All will be in color, will be made by Mr. Wilcox, and be distributed through the world by Republic. Mr. Wilcox currently is producing "The Beggar's Opera," not in the deal. He also has three others completed, for which American release was being negotiated.



"SHOWMAN'S ATTACK—TO BRING 'EM BACK IN 1952." The scene above is at the Warner Theatres Philadelphia office, as Ted Schlanger, zone manager, distributed drive prizes. In front row: Lester Krieger, assistant zone manager; managers Dominick Lucente, Morris Conner, Joe Bergin; Mr. Schlanger; manager Nat Warshaw; real estate chief Herman Levine; manager Sidney Poppay. Rear: city manager Paul Castello; managers Bob Kessler, Larry Graver, Herb Thacher, Al Plough, Bill Morgan, and Charles Cohen.



ALBERT K. CHAPMAN has become president of Eastman Kodak Company. Vice-president since 1941 and general manager since 1943, he succeeds Thomas J. Hargrave, who followed the retiring Perley S. Wilcox into board chairmanship.



By the Herald

PROGRESS REPORT, from Arthur B. Krim, president of United Artists. Seated at the rear in the New York interview is Max E. Youngstein, vice-president. The exhibitor may expect at least 42 films within 18 months, Mr. Krim said. UA made about \$550,000 in 1951, and this year will do at least that, he added. Knowing definitely the pictures coming makes possible long range advertising, Mr. Youngstein stressed. See page 24.

GOLFING AGAIN

The locale of this picture story is the Vernon Hills Country Club, Tucka-hoe. The principals are golfers from the New York industry. The sponsor is the Cinema Lodge, B'nai B'rith. The affair, May 22, continued a tradition of all-industry tournaments and Cinema Lodge hopes to make it annual.

[Photos by the Herald]

TWO FOURSOMES, below, represent the Friar's Club-Cinema Lodge fray. Below, left, Joe Ross and Jack Bregman, Friars', and Monroe Greenthal and Bob Sherman, Cinema. Right, Ed Fabian and Len Gruenberg, Cinema, and Ed Weiner and Sid Reis, Friars'.



IN THE PUTTING CONTEST, Morty Weiss, Stanley Kolbert, Mark Finkelstein, Sid Gelfand. At the right, Tom Connors and Max A. Cohen in the clubhouse.



THE DAIS from which the prizes were given, at the evening banquet. In array are Harold Rinzler, Tom Connors, Max A. Cohen, A. W. Schwalberg, Harry Brandt, Martin Levine, Billy Brandt, Marvin Kirsch, and Lester Gutterman.



A FOURSOME, below: Murray Schoen, Milton Herman, Sid Schaefer, Herman Wintrich.

ABOVE LEFT, Martin Mos-cowitz, Abe Dickstein, Lou Wolf, Lou Fischer. And above, Max Korn, Sid Weill, Burton Robbins, and Tom Gerity.

LEFT, Ira Herbert, William White, Spyros Skouras, Jr., Leslie Schwartz.

ON THE 18TH, at right, Sonny Conklin sinks his putt as Joe Malcolm, Bob Shapiro, and Burt Lambert watch. Right below, Jacques Hess finishes as Mort Sweig and Al Szeckler watch.



COURT BREAKS TRAIL TO FREEDOM OF SCREEN

Supreme Court Reverses N. Y. State on "Miracle"; Step to "Free Screen"

by J. A. OTTEN

WASHINGTON: The Supreme Court ruled last Monday that motion pictures are included in the free speech and free press guarantees of the First and Fourteenth Amendments and that state censorship of films can be sustained only in "exceptional cases."

The Justices said New York State's attempt to ban "The Miracle" as sacrilegious was not such an exceptional case, and reversed lower court rulings upholding the state.

Justice Clark, delivering the Court opinion, made it clear that censorship might be tolerated in some circumstances, but did not lay out what those circumstances might be.

"Since the term 'sacrilegious' is the sole standard under attack here," he declared, "it is not necessary for us to decide, for example, whether a state may censor motion pictures under a clearly-drawn statute designed and applied to prevent the showing of obscene films. That is a very different question from the one now before us. We hold only that under the First and Fourteenth Amendments a state may not ban a film on the basis of a censor's conclusion that it is 'sacrilegious.'"

While Justice Clark put this narrow qualification on the high court's ruling, the language used throughout his opinion was in fact very broad, and gave full indication that the Justices would be very strict in determining what types of censorship were valid exceptions to the constitutional freedom of speech guaranty.

All nine Justices agreed that the New York State ban on "The Miracle" was invalid, though some used different reasons for their decision. Justice Clark's official court opinion was joined in by Chief Justice Vinson and Justices Douglas, Black, Minton and Burton. Justice Reed issued a separate concurring opinion in which he ruled on the very narrow issue that, assuming a state may censor films, "this film does not seem to be of a character that the first amendment permits a state to exclude from public view."

Justice Frankfurter wrote still another concurring opinion, in which Justices Burton and Jackson joined. Justice Frankfurter said he did not feel the Court had to rule on the broad issue of the degree of protection to which films were entitled under the First and Fourteenth Amendments, because the New York Court's interpretation of

WHAT THE COURT SAID —AND DIDN'T SAY

The Supreme Court in its ruling of last Monday reversed the New York State Court of Appeals which had upheld a decision banning "The Miracle" on the ground that it was "sacrilegious."

Although discussing in general terms the argument that motion pictures must be accorded the constitutional guarantees of freedom of speech and the press, the official court opinion reversed the New York court only on the specific ground that it was unconstitutional to ban the picture on "sacrilegious" grounds.

The opinion said that state and perhaps municipal censorship of films might be sustained only in "exceptional cases," mentioning specifically obscenity and incitement to breach of the peace.

"sacrilegious" was so vague as to be unconstitutional in any event, even should the Court feel the state did have some censorship power.

The separate opinions by Justices Reed and Frankfurter, along with the qualifications put by Justice Clark in his own opinion, curbed somewhat the size of the victory won by the film industry. But all hands admitted that it was still a major victory.

The "Miracle" case came to the high court on an appeal from Joseph Burstyn, Inc., distributor of the film. The company challenged the right of the New York State censors to ban the film, but the Appellate Division and the New York Court of Appeals rejected his challenge, whereupon he appealed to the Supreme Court.

In his official court opinion, Justice Clark said the key issue was Mr. Burstyn's contention that "the New York statute is an unconstitutional abridgement of free speech and a free press." He recalled that the high court in 1915, in the *Mutual Film Corp.* case, had upheld the Ohio state film censorship law, ruling that film exhibition was a "business pure and simple" and "not to be regarded as part of the press of the country or as organs of public opinion."

However, Justice Clark said, at that time it was not clear whether the Fourteenth Amendment gave the Supreme Court the right to throw out state laws that violated the first amendment. Starting in 1925, he declared, the high court in a series of decisions, ruled that it could throw

out state laws as violating the free speech and press guarantees. "Since this series of decisions came after the *Mutual* decision," he declared, "the present case is the first to present squarely to us the question whether motion pictures are within the ambit of protection which the First Amendment, through the Fourteenth, secures to any form of 'speech' or 'the press.'"

Justice Clark went on to say, "It cannot be doubted that motion pictures are a significant medium for the communication of ideas. They may affect public attitudes and behavior in a variety of ways, ranging from direct espousal of a political or social doctrine to the subtle shaping of thought which characterizes all artistic expression. The importance of motion pictures as an organ of public opinion is not lessened by the fact that they are designed to entertain as well as to inform."

Citing the argument that motion pictures do not come within the First Amendment because their production, distribution and exhibition is a large-scale business conducted for profit, Justice Clark said, "We cannot agree. That books, newspapers and magazines are published and sold for profit does not prevent them from being a form of expression whose liberty is safeguarded by the First Amendment. We fail to see why operation for profit should have any different effect in the case of motion pictures."

Justice Clark also pointed out the argument that films possess a greater capacity for evil, particularly among young people, than other media. "Even if one were to accept this hypothesis," he said, "it does not follow that motion pictures should be disqualified from First Amendment protection. If there be capacity for evil, it may be relevant in determining the permissible scope of community control, but it does not authorize substantially unbridled censorship such as we have here."

For all these reasons, the opinion said, "We conclude that expression by means of motion pictures is included within the free speech and free press guaranty of the First and Fourteenth Amendments. To the extent that language in the opinion in the *Mutual* case is out of harmony with the views here set forth, we no longer adhere to it."

This decision, however, does not end the Court's problem, the Justice went on. "It does not follow that the Constitution requires absolute freedom to exhibit every motion picture of every kind at all times and all places. That much is evident from the series of decisions of this court with respect to other media of communication of ideas. Nor does it follow that motion pic-

(Continued on page 16)

I LIKE
O. Henry's
**"BAGDAD ON
THE SUBWAY"**
9 Great Stars!
America's Greatest Story-Teller!

I LIKE
**"WAY OF
A GAUCHO"**
Technicolor
Photographed in the
Argentine Pampas!

I LIKE
Ernest Hemingway's
**"SNOWS OF
KILIMANJARO"**
Technicolor
Gregory Peck! Susan Hayward!
Ava Gardner!

I LIKE
"LES MISERABLES"
Victor Hugo's Immortal Story!

I LIKE
**"LURE OF THE
WILDERNESS"**
Technicolor
Primitive Love
In A Land Of Danger!

I LIKE
**"DIPLOMATIC
COURIER"**
Tyrone Power in
Dynamic Action!

I LIKE
**"WHAT PRICE
GLORY"**
Technicolor
James Cagney! Carinne Calvet!
Don Dailey! Songs!

I LIKE
20th
CENTURY-FOX

I LIKE
**"BELLES ON
THEIR TOES"**
Technicolor
Happiness Hit of '32!

I LIKE
"KANGAROO!"
Technicolor
Savage Romance ...
Mighty Adventure!

**THERE'S NO BUSINESS
LIKE 20th CENTURY-
FOX BUSINESS!**



THE EXHIBITORS' CHOICE

I LIKE
"WAIT 'TIL THE SUN
SHINES, NELLIE"
Technicolor
For Your Happiest 4th of July!

I LIKE
"DREAM BOAT"
Clifton Webb! Ginger Rogers!

I LIKE
"WE'RE NOT
MARRIED"
11 Big Stars!
A Once-in-a-lifetime hit!

I LIKE
"MONKEY
BUSINESS"
Cary Grant! Ginger Rogers!

I LIKE
Kenneth Roberts'
"LYDIA BAILEY"
Technicolor
Passionate Haiti... Voodoo Love!

I LIKE
"DON'T BOTHER
TO KNOCK"
Richard Widmark! Marilyn Monroe!

I LIKE
"PRIDE OF
ST. LOUIS"
Solid Hit Everywhere!

I LIKE
"DEADLINE
- U.S.A."
Bogart's Newest Hit!

I LIKE
"WITH A SONG
IN MY HEART"
Technicolor
The Year's Musical Triumph!

I LIKE
"LADY IN THE
IRON MASK"
Natural Color
New "3 Musketeers" Adventures!
Released thru 20th Century-Fox

COURT RULES

(Continued from page 13)

tures are necessarily subject to the precise rules governing any other particular method of expression. Each method tends to present its own particular problems."

But the basic principles of freedom of speech and press do not vary, Justice Clark said. "Those principles, as they have frequently been enunciated by this Court, make freedom of expression the rule. There is no justification in this case for making an exception to that rule."

New York Law Requires Advance Approval

Justice Clark pointed out that the New York law does not seek to "punish, as a past offense, speech or writing falling within the permissible scope of subsequent punishment." On the contrary, he said, the New York law requires advance approval and "this Court recognized many years ago that such a previous restraint is a form of infringement upon freedom of expression to be specially condemned." He cited a 1931 court ruling in a case entitled "Near versus Minnesota" which said that even protection against previous restraint was not absolutely unlimited, but that the limitation has been recognized only in "exception cases." "In the light of the First Amendment's history and of the Near decision, the State has a heavy burden to demonstrate that the limitation challenged here (in "The Miracle" appeal) presents such an exceptional case."

The opinion pointed out that the New York State Appeals Court defined the law as meaning that "no religion, as that word is understood by the ordinary, reasonable person, shall be treated with contempt, mockery, scorn, and ridicule."

"This is far from the kind of narrow exception to freedom of expression which a state may carve out to satisfy the adverse demands of other interests of society," Justice Clark said. "In seeking to apply the broad and all-inclusive definition of 'sacrilegious' given by the New York Courts, the censor is set adrift upon a boundless sea amid a myriad of conflicting currents of religious views, with no charts but those provided by the most vocal and powerful orthodoxies. New York cannot vest such unlimited restraining control over motion pictures in a censor. Under such a standard the most careful and tolerant censor would find it virtually impossible to avoid favoring one religion over another, and he would be subject to an inevitable tendency to ban the expression of unpopular sentiments sacred to a religious minority."

Separation of Church And State Issue Raised

"Application of the 'sacrilegious' test, in these or other respects might raise substantial questions under the First Amendment's guaranty of separate church and state with freedom of worship for all. However, from the standpoint of freedom of speech and the press, it is enough to point out that the State

INDUSTRY LEADERS SEE HOPE IN "FREEDOM" PROTECTION

Film industry executives and their counsel were hesitant to comment on or discuss in too much detail the "Miracle" decision handed down this week by the Supreme Court.

Most were in accord that the high court ruling did not outlaw any censorship body, including the New York State censor, holding merely that it was unconstitutional to ban a film on sacrilegious grounds. What did hearten them, however, was the court's ruling that motion pictures were entitled to the freedom of expression protection as guaranteed by the First and Fourteenth Amendments to the Constitution.

Eric Johnston, president of the Motion Picture Association of America, saw the

"freedom of the press" part of the decision as a "giant step forward toward removing all the shackles of censorship from the screen." He added: "The decision encourages me to hope that the court in a subsequent case (presumably "Pinky") will logically go the rest of the way and make it unmistakably clear that the motion picture, like its sister medium the press, cannot under the Constitution be censored anywhere in our country."

Joseph Burstyn, distributor of "Ways of Love" which included "The Miracle," said the ruling was a "victory of the first magnitude, making it clear that the motion picture is fully entitled to the same guarantees of freedom of expression as the press itself."

has no legitimate interest in protecting any or all religions from views distasteful to them which is sufficient to justify prior restraints upon the expression of those views. It is not the business of Government in our nation to suppress real or imagined attacks upon a particular religious doctrine, whether they appear in publications, speeches or motion pictures."

What made Justice Clark's ruling somewhat confusing was that after these sweeping statements as to the protection of films from censorship, his last paragraph backed off with the qualification about the opinion being confined to "sacrilegious" censorship and not going into other types of censorship.

Footnote Explains "Sacrilegious" Point

In a footnote amplifying on this point, the Justice pointed out that in the Near case the Supreme Court had said that "the primary requirements of decency may be enforced against obscene publications," and that in another case, the Court had unanimously ruled that "there are certain well-defined and narrowly limited classes of speech, the prevention and punishment of which have never been thought to raise any constitutional problem—these include the lewd and obscene, the profane, the libelous and insulting or 'fighting' words, those which by their very utterance inflict injury or tend to incite an immediate breach of the peace." On the other hand, the footnote said, the Court also recently had ruled that "when ordinances undertake censorship of speech or religious practices before permitting their exercise, the Constitution forbids their enforcement."

Justice Clark's opinion was a comparatively brief 10 pages. Justice Reed's concurring opinion was only one paragraph, but Justice Frankfurter's concurring opinion ran a meaty, 34 pages.

In his opinion, Justice Frankfurter summarized the plot of the film, then mentioned the many critical opinions in praise of the

picture, the feeling of many Protestant and some Catholic laymen that the film was not sacrilegious, and the fact that Director Roberto Rossellini and other persons prominently engaged in the film were themselves all Catholics.

Justice Frankfurter said he did not feel the Court had to decide the case either by ruling for unrestricted censorship of films or unrestricted showing of films. He said that if the New York Court of Appeals had "given 'sacrilegious' the meaning it has had in Catholic thought since St. Thomas Aquinas formulated its scope, and had sustained a finding that 'The Miracle' came within that scope, this Court would have had to meet some of the broader questions regarding the relation to the motion picture industry of the guarantees of the First Amendment so far as reflected in the Fourteenth. But the New York Court did not confine 'sacrilegious' within such technical, Thomist limits, nor within any specific, or even approximately specified, limits. It may fairly be said that that court deemed 'sacrilegious' a self-defining term, a word that carries a well-known, settled meaning in the common speech of men."

No Previous Ruling To Define "Sacrilege"

Such an interpretation, Justice Frankfurter said, is obviously too broad to be sustained.

He then pointed out there were no previous court or administrative rulings to indicate what "sacrilege" was, and that throughout history it has had many different interpretations and applications. After half a dozen pages to illustrate this historical confusion, he devoted another five or six pages to show that dictionaries and encyclopedias are similarly contradictory and confusing.

All this points up the fact that "conduct and beliefs dear to one may seem the rankiest sacrilege to another," Justice Frankfurter said.

wow! look how

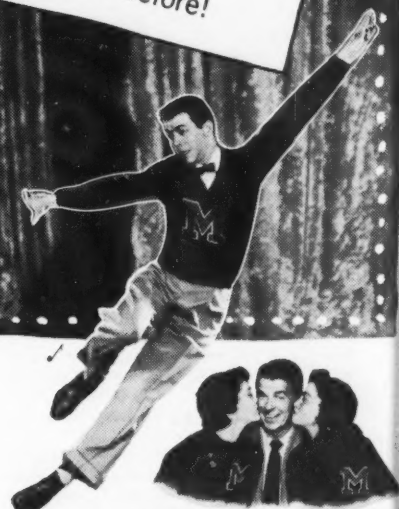
"She's Working Her Way Through College"

COLOR BY
TECHNICOLOR

THIS IS A STORY
WITH A LOT OF
Twists!--

She's a Burlesque
Bombshell who
becomes a Co-ed...
and shakes the
Student Body like
it's never been
shook before!

**WARNER BROS.
CHEERLEADER
OF MUSIC
AND FUN!**



STARRING **VIRGINIA MAYO** ★ **RONALD REAGAN** ★ **GENE NELSON**

DON DEFORE • **PHYLLIS THAXTER** • **PATRICE WYMORE** With **ROLAND WINTERS** • **RAYMOND GREENLEAF**

Screen Play by **GINGER CROWLEY** • **NORMAN BARTOLD** • **THE BLACKBURN TWINS** • **PETER MILNE** • **WILLIAM JACOBS** Produced by **BRUCE HUMBERSTONE** Directed by **BRUCE HUMBERSTONE**

Musical Numbers Staged and Directed by **LeRoy Prinz** • Musical Direction **Ray Heindorf**

See
**WARNER'S
TRADE
SHOW**
and
you'll see
it's a
smash!
JUNE 4

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
187 Watson St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 4th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Rm
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
324 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. St. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 48th St. • 9:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

CHICAGO
20th Century-Fox Screening Room
1382 Deavenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
214 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Madison Theatre
7400 Third Ave. • 10:30 A.M.

ST. LOUIS
Savoy Screening Room
3143 Olive St. • 1 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

Terry Ramsaye Says

• • • • •

Arbitration Gain Hailed By Wolfson

TELEVISION MIRACLES—The vastly articulate promises of educational and cultural magic, from well placed persons who ought to know better, have just had a sort of sobering smack, if they know it, from Edward R. Murrow of "See It Now," a CBS-TV offering of Sunday evenings. He is rated somewhere around No. 1 in the medium's topical voices. He is quoted:

"A lot of people are deluding themselves that this instrument is supposed to be a weapon of intelligence and sophistication. I find too many people to whom this is a miracle instrument that will make people wiser, more discerning."

Mr. Murrow, with a competent background of journalistic experience and perspective, is entirely aware that no gadget of communication is ever going to make radical effect upon those to whom it is addressed. Assuredly it is not going to make thoughtful students of the scene out of the casually minded majorities. His presentations are entertainingly informative, but the accent is always on entertainment.

They relate to the affairs and concerns of the day somewhat as a competent news-magazine does. He, and the audience, are fortunate in a liberally understanding attitude on the part of the sponsor, the Aluminum Company of America, which knows it has more at stake than the sale of bars of metal.

~ ~ ~

BELATED PREMIERE—How all the media of expression become explorers for each other is exemplified by the opening for "Mourning Becomes Electra" for Europe, five years after its offering. The trade then held it to be "too stark" in spirit. Recently, British TV presented it, and so impressed Harry Buxton, exhibitor, that he presented it in Manchester, for adult audiences. And now it has gone to London. Which brings one to the notion that the several works of Eugene O'Neill now on film might have promise now for the ever hungry art houses. Some of them like their motion pictures stark, and 'arty.

~ ~ ~

JUST LIKE NOW—About a half-century ago archaeologists dug out a mess of badly assorted and ill-filed papyri lost in the sands of Egypt a couple of millennia or so before. They were in Greek, the Greeks being industrious operators in that land then, and the documents were business and personal memorandums and correspondence.

After forty years of decyphering they have just been published in England, Oxford University Press. It appears there were influence peddlers then, taking toll in cows mainly. The problems of the day were taxes, military drafts, debasement of the currency, meaning inflation, and a lot of patronage deals. There were also labour troubles, especially in the brick business. Cleopatra, in charge then, was too busy on foreign policy matters, in person. The race seems to have been very human for a long time.

~ ~ ~

ONE WORLD NOTE—In a dedicated and devoted study of the impress of the art and the alleged and much lauded contribution of the films to what is called "understanding between nations," one comes upon some very naked facts. Just to hand is high report on "*Hon Dansade En Sommar*," which is Swedish for "One Summer's Happiness," containing nude bathing scenes of young and pretty Ulla Jacobsson. It was displayed at the Cannes Film Festival. Miss Jacobsson, who was there, is said to have been bewildered by the warmth of news coverage. The picture drew a prize—for its musical score. It seems a probable candidate for a place in the American art cinemas, after a standard exploitation applied in such cases, on such provocation.

That from fair and very white Sweden brings an order of color balance with the darksome contribution from Africa at its blackest in the named male jungle dance scenes of "Latuko," which has played in St. Louis, Los Angeles and Newark. That is still in censorship controversy, which may yet turn a profit.

A majority, one may speculate, would be finding more educational and social values in the study of Swedish anthropology and customs, set to good music. The art goes marching on.

~ ~ ~

MEMENTO MORI—A life-sized female nude in bronze with angel wings and head bowed has been placed over the crypt which is to contain the ashes of Earl Carroll and Beryl Wallace in Forest Lawn Memorial Park, Los Angeles. Cemetery monuments in general are of dubious meaning beyond ancient convention. But if one was to be had for Mr. Carroll, it would seem that a dancing nymph and a faun with Pan pipes would have been more relevant.

As the rules committee of the Industry Arbitration Conference pursued its task in New York of drafting an arbitration document, the head of one of the nation's big exhibitor groups—Mitchell Wolfson, president of Theatres Owners of America—hailed the gains which have been made thus far in setting up an all-industry arbitration system.

Mr. Wolfson's comments were contained in the TOA periodical progress report. He said, "I am extremely pleased with the progress made at the initial meetings of the conference," and added: "The area of agreement reached is broad enough to afford an efficient and inexpensive tribunal for the arbitration of grievances . . . the progress already made is a great industry victory."

Meanwhile, in New York, the rules committee headed by Herman M. Levy began drafting the results of their discussions, which centered around a uniform system of competitive bidding; "rules of the game" for bidding; damages, and other alleged bidding abuses the exhibitors want arbitrable.

The various committee members undertook to crystallize in proper terminology the points agreed upon at the first session of the Industry Conference which are to be submitted to the arbitration delegates when the meeting resumes June 16.

The position of Allied States Association on "all-inclusive" arbitration—which means film prices as an arbitrable subject—is still subject to some conjecture for the reason that the national board has shown a willingness to conciliate its position, while various Allied units appear insistent that rentals be included in the over-all system.

Rogers Hospital Donations In Memory of Red Kann

Several contributions have been made to the Will Rogers Memorial Hospital, caring for the ill of the film business, in memory of the late Red Kann, reporter and editor, and vice-president of Quigley Publications, who died May 15 in Hollywood. Acknowledging such gifts, Abe Montague, Hospital Fund president, said they were appreciated and that Mr. Kann was an untiring worker for the Fund. In London, May 22, the Variety Club members in luncheon session stood in silence in memory of Mr. Kann, after a tribute by chief barker David Griffiths.

Government to Appeal

The Government will appeal the ruling which favored seven Chicago drive-in theatres, handed down by the District Court. The monopoly charges against the drive-in, rejected by the lower court, will be carried to the Seventh Circuit Court of Appeals, it has been learned.

Exhibitors in Paramount FCC Attack

WASHINGTON: It was the exhibitors' turn this week at the Federal Communications Commission's Paramount hearings. The theatre men had been called by FCC attorneys trying to prove willful anti-trust violations by Paramount. The stories the exhibitors told ranged back as far as 1918 and all indicted Paramount practices.

Charles Walder, Miami exhibitor, told how between 1928 and 1936 he had been able to get Paramount films no earlier than three to nine months after they had played first run. Also, Paramount pictures played at all Paramount theatres in Miami before he was able to book them into his Tivoli theatre.

He then told the FCC how, in 1937, he was "forced" to turn over the management of his Tivoli theatre to Paramount in exchange for fresh pictures. Under the terms of the contract, Paramount Enterprises took over the management of the theatre retaining Mr. Walder as manager and giving him 50 per cent of the profit. When the agreement expired in 1942, Walder said Paramount Enterprises asked for 75 per cent of the profits. Eventually he was ousted as manager.

Arthur Sass, Chicago exhibitor, testified that in 1925 he was forced to give an interest in his New Alamo theatre to Balaban & Katz. Mr. Sass said both Sam Katz and Barney Balaban had told him he would get only inferior product for his house.

Three more exhibitors heard included Mrs. J. M. Anderson, of Boone, Iowa, who told how, in 1936, Myron Blank had offered her and her husband \$8,000 for their Princess with 15 minutes to decide.

Wolf, Bamberger Address Kentucky Theatre Men

Television is not the "great foe" of the motion picture industry; rather it is only one of the reasons why business is below par, Marc J. Wolf, president and general manager of Y. & W. Theatres, told the annual convention of the Kentucky Association of Theatre Owners this week at the Brown Hotel in Louisville. The principal reason, he declared, is "general economic conditions of the moment." Leon J. Bamberger, sales promotion manager of RKO Radio, addressing the meeting on the subject "Censorship vs. Self-Regulation," praised the industry's Production Code Administration and told exhibitors they should be ready to oppose official censorship on state and local levels. Other speakers at the two-day meeting and their subjects included: Fred Matthews, Frank Riffe, theatre television; Louis Arru, drive-ins; Jack Keiler, exploitation; Alfred Starr, concessions; H. Clyde Reeves, taxation; Truman T. Rembusch, Indiana Allied, and Jack Jackson, National Screen Service.

REPUBLIC TO SPEND MILLION TO EXPAND COLOR PROCESS

Republic Pictures is allocating \$1,000,000 to expand its solely-owned color process, Trucolor by Consolidated, in New York, Hollywood and London, it was announced this week by Herbert J. Yates, Republic president, following conferences with James R. Grainger, executive vice-president in charge of sales and distribution, and his district managers.

Mr. Yates explained that the box office results on color pictures had prompted his company to use Trucolor for the bulk of Republic's deluxe program. He said a key-city survey had indicated the 30 per cent rise in production costs due to color was warranted by the increase in grosses. With the completion of the Trucolor expansion program, involving added equipment at the studio and laboratories, Republic expects to serve producers who have already requested the use of Trucolor facilities.

Mr. Yates commented on exhibitor enthusiasm for Trucolor pictures which were screened for exhibitors from all over the country during a recent visit to the Republic studios in Hollywood. Pictures they saw included: "I Dream of Jeanie (With the

Light Brown Hair)," which is to have its world premiere at the Fulton theatre, Pittsburgh, June 4, and "Minnesota" (tentative title), which is to open in Duluth, Minn., July 16, at the North Shore theatre.

Production on two deluxe pictures—"Toughest Man in Old Arizona" and "Ride the Man Down," both in Trucolor—has been completed. Forthcoming films in Trucolor on the Republic schedule include: "Fair Wind to Java," "The Alamo," "The Lady Wants a Mink," "Jubilee Trail," "The Golden Herd," "Man From Texas," "The Women They Almost Lynched" and "Carnival."

"We have many problems yet to cope with," Mr. Yates said, "but I think the box office future is bright; my feeling about the outlook for the motion picture industry has been confirmed by conversations with leading exhibitors from all sections of the country." The Republic president also referred to his recent agreement with Herbert Wilcox-Anna Neagle Productions for production and world distribution of a series of films featuring top stars of Britain and Hollywood. All will be in color.

MPEA to Send 40 Films To Yugoslavia Under Pact

Under a new contract taking effect October 1, 1952, the Motion Picture Export Association will import 40 feature films into Yugoslavia, Eric Johnston, president of the Motion Picture Association of America, told the MPEA board in New York last week. The current MPEA deal, providing for the importation of 35 pictures annually, is due to expire July 31. Louis Kanturek, MPEA supervisor in Europe, is currently meeting with representatives of Yugofilm in Paris where pictures covered under the new deal will be screened.

\$3,000,000 Trust Suit Filed Against Majors and Skouras

A \$3,000,000 treble damage anti-trust suit has been filed against eight major distributors and Skouras Theatres, in behalf of the Central theatre at Pearl River, N. Y., operated by the Ireb Theatre Corp. The complaint is one of allegedly illegal clearances and conspiracy to refuse to sell product to the theatre. The theatre claims it was forced to play pictures fifth and sixth runs, instead of second.

Paramount Has Quarter Net Profit of \$1,355,000

Earnings of \$1,355,000 after taxes for the first quarter ended March 29, 1952, were reported this week by Paramount Pictures Corporation and its domestic and Canadian subsidiaries. The net compares to an income

of \$1,411,000 for the corresponding period in 1951.

The company voted a dividend for the second quarter of 50 cents per share on the common stock, payable June 23, to holders of record June 9, 1952.

The \$1,355,000 of consolidated earnings for the first quarter represents 50 cents per share on the 2,342,104 shares outstanding and in the hands of the public on March 29, 1952. This compares with 61 cents per share for the quarter ended March 31, 1951 on 2,302,760 shares then outstanding.

The earnings figure does not include Paramount's net interest in the combined undistributed earnings of partially owned non-consolidated companies for the first quarter of 1952 of \$169,000 and \$205,000 for the first quarter of 1951.

Oriental, Chicago Loop House, to Close Doors

The 3,500-seat Oriental theatre in Chicago, one of the Loop's top showcases for stage and screen shows, will close, Randolph Boher, operator, has announced. Mr. Boher blamed the closing on "oppressive film rentals, excessive demands for front money on pictures and general disinterest of distributors in the welfare of exhibitors." It has been rumored that the landlords of the theatre have been trying to interest Edwin Silverman, president of Essaness who once operated the Oriental for several years, to return and take over again. It also was announced this week the Schoenstadt's Regent theatre, which has recently been operating on a part-time basis, also is closing.



INDUSTRY PANELISTS SHOUT:

KEEP COMPO ALIVE! OUR BEST HOPE

COMPO, torn as it is at the moment by administrative difficulties, is still by far the greatest single hope of the motion picture industry. That is the overwhelming consensus of exhibition, production and distribution, voicing their opinion through the Herald Institute of Industry Opinion.

Panel members, fully representing each branch of the industry, decided by a combined vote of more than 90 per cent that COMPO should be continued. Many of their opinions, particularly those from exhibitors, carried a note of fervor and urgency not apparent in any Institute study since its inception.

On the second principal question of this Institute topic—which of the five announced objectives of COMPO should receive top priority—the panel members were heavily in favor of cultivating new patrons for the theatres.

Indecision Marks Replies On COMPO Executives

The third and fourth questions of the study asked for choices for president and executive vice-president of COMPO. Here "Undecided" was the undisputed winner, with the votes scattered among more than 50 nominations where names were mentioned at all.

The majority of opinion for the continuation of COMPO was heaviest in the distribution panel where only 4.9 per cent of the members voted no. The production panel result was almost exactly at the median with 90.2 in favor. Exhibition was lowest with 85.3 per cent in definite favor of continuation.

Opposition to COMPO in the exhibition sector came from towns in the population range from 7,500 to 30,000. Some returns from this area indicated that exhibitors felt either that COMPO could do them no good unless it entered the arena of trade practices, specifically film rentals and bidding, or that their particular size town had been neglected in the plans for overall industry public relations.

The vote by size of towns represented in the exhibition panel was as follows:

Population	Yes	No
Up to 7,500	88.4	7.0
7,500-30,000	78.8	17.3
30,000-100,000	89.3	7.1
Over 100,000	84.6	7.7

In each instance there were a small number of panelists who did not reply directly to the question on continuation.

Typical of exhibitor reasons for voting against continuation of the organization was that from W. R. Tanner of Kenbridge, Va., who said there is "too much planning and too little action." A. Fuller Sams, Jr., of

Statesville, N. C., said, "We already have enough different organizations. . . . Admission taxes, for instance, should be fought entirely by exhibitors and never by producers as a group. It's the local level opposition that receives attention from Congressmen."

S. G. Fry of Tyler, Texas, expressed the small and medium sized town reaction this way: "It has been our experience. . . . that COMPO is of benefit only in large cities, or, in our particular situation, of benefit to the first run house of a large theatre chain. It could be a wonderful thing provided the original idea were maintained. However, the little fellow has been completely forgotten and all of the COMPO promotion has been slanted toward first runs in cities of 30,000 or greater. The subsequent runs and the small towns are ignored. The small town theatre is still the backbone of the industry."

Taking another slant, Glen D. Thompson of Oklahoma City, voiced his opposition thus: "I don't think COMPO will be of any value to the exhibitor unless the industry cancels the contracts of the stars and players who give the industry bad publicity."

Some See Hollywood Telling Its Secrets

On the production end there was an 8.2 per cent vote against the continuation of COMPO but not many of the panelists voting no gave their reasons. A few indicated that they believed Hollywood could give away too many secrets. Everett Riskin of Paramount, for instance, said "Keep the actors home. Do not deglamorize them by letting them make contact with the public."

Exactly the opposite view was expressed by actor John Lund who, voting in favor, said, "The production companies could do more to make the better known players available for tours."

HOW THE INDUSTRY FEELS ABOUT COMPO

Question: Should COMPO be continued?

	YES	NO
Distribution	95.1%	4.9%
Production	90.2	8.2
Exhibition (Total)	85.3	9.5

Opposing continuation, I. E. Chadwick thought: "COMPO efforts can be absorbed by the Motion Picture Industry Council and could be the more effective for such integration. The needless duplication is wasteful of both time and money."

Panel members in favor of continuing COMPO were much more emphatic and urgent in their support than the opposition. Their comments ranged from Ronald Reagan's "terror at the thought that COMPO might be allowed to die" to the recurrent theme of many exhibitor comments that COMPO is the industry's only hope of survival. On the distribution side this was apparent also.

Steve Broidy, president of Monogram, said, "There was never a greater need in our industry for those things for which COMPO was intended. Now that most of the organizational problems have been practically worked out, COMPO should be given a healthy boost and permitted to accomplish the desired results."

Roy M. Brewer, IATSE international representative in Hollywood, said, "COMPO fills a great void in the industry. There is tremendous need for an overall industry organization that can intelligently reflect the views of various groups. There can of course be no such unified position. . . . until there is a reasonable degree of unanimity of thought. . . . I think COMPO is moving toward this. . . . by the simple but very

"I personally am terrified at the thought that COMPO might be allowed to wither and die. For the first time in our fifty year history we have made a beginning in bringing together the manufacturing and retailing ends of our industry, which is the first step towards modern merchandising of our product. Market analysis and research, institutional advertising and selling aimed at the vast potential market of adults still untapped is the only hope for our business in this day of increased competition for the entertainment dollar."—RONALD REAGAN, Los Angeles, Calif.

effective method of bringing representatives of all elements together in one room, to talk out their problems. The industry should not expect miracles. . . . without first giving COMPO time to develop the understanding, mutual confidence and respect that is necessary to bring about unified action. I am firmly confident this will come about. . . ."

On the exhibition side the opinions in favor of continuation ranged from almost desperate optimism to full confidence. Worth Dittrich of Endicott, N. Y., said:

"If COMPO fails, all hope of survival fades. It appears to be the one channel capable of harmonizing the industry's diverse interests. But it will require the keenest leadership . . . and time is running out for some of us!"

In the same vein, J. P. Adler of Marshfield, Wis., wrote, "Harmonious relations within the industry are tremendously important for the survival of the motion picture business. . . . Too much cannot be done. . . ." Also, Dean W. Davis of West Plains, Mo., "The public thinks less of our industry now, than at any time in my 30 years as an exhibitor. It's time to do something about it!"

Other exhibitors expressed a real hope that cooperation and mutual confidence would bring results. Claude Leachman of Stillwater, Okla., said, "It was worth a try. If all of us do everything in our power to further its interests we may expect some good accomplishments." And Mrs. Elaine S. George of Heppner, Ore.:

"We feel toward COMPO as we do toward the UN, as long as there is a chance that it can help, let's back it."

The panels' opinions on which of the five announced COMPO objectives should be stressed the most were very heavily in favor of cultivating new theatre patrons. In exhibition, again, however, there was the greatest variance. In this group the vote was 31.1 per cent for this point, lowest of any of the three panels. The theatre men threw a good deal of their weight—25.5 per cent—toward point five, opposing discriminatory taxation and legislation.

Panel Members Polled On COMPO Objectives

The five points as given to the panel members were: 1. Collecting and disseminating information about the industry; 2. Cultivating new patrons; 3. Developing the community usefulness of the motion picture; 4. Furthering harmonious relations within the industry; and 5. Opposing discriminatory taxation and legislation.

Among the exhibitor opinions there was a strong enthusiasm for the star tour phase of COMPO's public relations activities. George H. MacKenna of Buffalo called the recently completed New York State tour "the greatest thing that has happened to show business." He added, "COMPO should enter another phase of sending stars where possible to conventions such as the Amer-

NEW PATRONS—No. 1 JOB

A majority of the Institute panelists in all divisions decided that cultivating new patrons should have top priority on Compo's program. The evaluation of the organization's announced purposes was as follows:

	Collecting Industry Information	Cultivating New Patrons	Developing Community Relations	Furthering Industry Unity	Opposing Restrictions
Distribution	10.2%	37.3%	16.9%	23.7%	11.9%
Production	9.2	46.1	17.1	7.9	17.1
Exhibition (Total)	4.0	31.1	14.9	20.2	25.5
Exhibition					
By size of town:					
Up to 7500	4.6	26.9	15.7	19.5	28.7
7500—30,000	1.6	26.2	19.7	23.0	24.6
30,000—100,000	2.7	40.6	10.8	18.9	21.6
Over 100,000	5.2	35.4	12.5	19.8	24.0

ican Legion, Elks, Masons and Parent-Teachers." Harry Lamont of Albany chimed in with, "Star tours are most effective and should be continued."

F. G. Prat, Jr., of Vacherie, La., said, "Personal appearances by newcomers as well as by those who are already box office, in small towns is one way of showing the public that actors are not all big shots but can mingle with the common people. In this business public goodwill is all important and more should be done about cultivating it."

Others were in favor of expanding the present scope of the organization. One large city exhibitor said COMPO should be as representative of the industry as the American Steel Institute or the Brewers' Foundation are of theirs and that its policies should be dictated by the needs of the industry as a whole.

Emphasizing the star angle, Harry Arthur, Jr. of St. Louis said,

"This industry was founded, grew and prospered on the star system. Stellar personalities that created their large followings by appearing often in entertaining pictures. Admissions were low compared to other amusements. What we need is a big influx of new personalities who will work hard and often. We also need a general price slash. Not a cut, but a slash, with a top ticket price of 50 cents plus taxes for the average first run house."

Asked to name their choices for president and executive vice-president of COMPO most of the panel members were as shy as the COMPO board of directors. By far the heaviest vote was for Undecided. Many of those who did indicate a choice named men who have already been eliminated as candi-

dates for one reason or another. However, there were some trends toward newer names.

In production of those who voted for a president 3.3 per cent named Nate Blumberg. Others with an appreciable vote were Robert J. O'Donnell and Adolph Zukor. Scattered mentions were made for Art Arthur, Barney Balaban, Maurice Bergman, John Balaban, Robert E. Coyne, Gus Eysell, Y. Frank Freeman, J. Edgar Hoover, Jesse Lasky, Al Lichtman, Edgar Mannix, Louis B. Mayer, James Mulvey, George Murphy, Ronald Reagan, Joseph Schenck, Paul Short, and Harry S. Truman.

Many in Distribution Favor W. F. Rodgers

In distribution there was a remarkable 17 per cent vote for William F. Rodgers. Some votes were garnered also by Ned E. Depinet, Robert J. O'Donnell, both Charles and Spyros Skouras, Gradwell Sears, Trueman Rembusch, Gael Sullivan, Joseph Vogel, Robert Wilby, Mitchell Wolfson and Max Youngstein, in addition to other mentions of those named by production personnel.

Exhibition was more widely scattered than the other two panels. They named nearly all of those indicated by the other two panels and in addition mentioned Harry Brandt, Col. H. A. Cole, Cecil B. DeMille, Howard Dietz, S. H. Fabian, Ted Gamble, Henry Ginsberg, Rotus Harvey, Eric Johnston, Herman Levy, Samuel Pinanski, Henderson Richey, Robert J. Rubin, George Schaefer, A. W. Smith, Jr., Wilbur Snaper, Marc Wolf and Nathan Yamins.

A new approach to the problem of the presidency was indicated in some returns. A. A. Renfro of Omaha, Neb., said, "Maybe someone like C. B. DeMille or Ronald Reagan could freshen the approach."

TECHNICOLOR ACTION



Jealousy, revenge and white man's
villainy light the fuse that sets the

THE HALF

STARRING **ROBERT YOUNG • JANIS CARTER**

Directed by **STUART GILMORE** • Screenplay by **HAROLD SHUMATE** and

Color by **TECHNICOLOR**



IN APACHE LAND..!

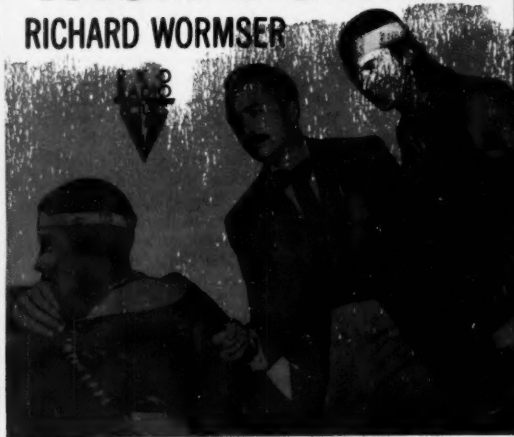


frontier aflame...when white man
and half-breed turn all SAVAGE!

■ BREED

JACK BUETEL

RICHARD WORMSER



42 U. A. FILMS IN 18 MONTHS

**Largest Schedule Ever,
Marks Investment of
Nearly \$30,000,000**

A partial release schedule for United Artists of 42 pictures covering the 18 months between July 1, 1952, and the end of 1953 was announced last week in New York by Arthur Krim, president, who described the schedule as probably the largest and covering the longest release period in the history of the company.

He emphasized that the 42 pictures, representing an estimated production investment of between \$25,000,000 and \$30,000,000 includes only those pictures for which firm release commitments have been made. A minimum of 12 other pictures, for which releasing dates have not yet been set, will be added to the 18-month schedule, bringing in to at least 54 features.

Hold at 3 Per Month

These additions will make it possible for UA to maintain the average of three releases per month which it established this year, Mr. Krim said.

In addition, he announced the company has embarked on a program of extensive participation in financing production for its release. The UA president revealed that in at least 20 of the 42 features definitely set for distribution, UA has a financial interest. The financing, he said, is provided largely by the Walter Heller Company of Chicago, but private interests and the Chemical Bank & Trust Company and other New York banks also have supplied limited production funds.

At the same time, Mr. Krim confirmed that UA's management in its long range planning already had begun to give consideration to a program of production financing and partnerships with producers which ultimately would lead to the company being financially responsible for the major part of its product. Should this plan be realized, it would constitute a complete departure by UA from its traditional role as a distributor exclusively, it has been indicated at the New York home office.

Five from England

The executive declined to identify the pictures in which the company now has a financial interest, but inadvertently revealed that five of them will be made in England, thus giving UA the right to participate, in proportion to its investment in the five pictures, in the British Government's Eady Plan under which a small portion of box office receipts in that country are returned to producers to help stimulate production there.

Four of the five pictures to be made in England are: "Melba" and "The Witness,"

Sam Spiegel productions; "Rough Shoot," a Raymond Stross production, and Steve Pallos' "The Fake."

Discussing the 42-picture release schedule, Robert Benjamin, UA partner, said that 16 of these productions will be in color, a proportion four to five times greater than in any previous UA line-up. Max E. Youngstein, vice-president, said this long-range planning makes possible more efficient and complete exploitation, advertising and publicity campaigns on each of the features.

Product Is Listed

The product definitely set as of now includes 13 pictures for the last half of this year. Following are the productions and featured players:

"Outcast of the Islands," produced and directed by Carol Reed, with Ralph Richardson, Trevor Howard, Robert Morley and Karina; "High Noon," Stanley Kramer production, directed by Fred Zinneman, and starring Gary Cooper; "Island of Desire," Technicolor, David E. Ross production, starring Linda Darnell and directed by Stuart Heisler; "Park Row," starring Gene Evans and Mary Welch, produced and directed by Samuel Fuller; "Encounter," starring Paul Muni, produced by Bernard Vorhaus and directed by Joseph Losey; "Cry the Beloved Country," (temporary title), a Zoltan Korda production, starring the late Canada Lee; "The Thief," starring Ray Milland, a Harry Popkin production; "Planter's Wife," with Claudette Colbert and Michael Redgrave, J. Arthur Rank production; "The Ring," a King Brothers production; "Venus Woman," Super-Cinecolor, a Eugene Frenke production; "Kansas City 117," an Edward Small production, starring John Payne and Coleen Gray; "South of Algiers," Technicolor, starring Van Heflin and Wanda Hendrix, and "Glass Wall," starring Vittorio Gassman and Gloria Grahame, produced by Ivan Tors and directed by Maxwell Shane.

Set for 1953 Release

Set for 1953 release are: "Return of Paradise," starring Gary Cooper, an Aspen production, directed by Mark Robson; "Finishing School," produced and directed by Bernard Vorhaus; "Moulin Rouge," a John Huston Technicolor production, starring Jose Ferrer; "Melba," a Sam Spiegel Technicolor production, starring Patrice Munsel; "Return of the Corsican Brothers," starring Louis Hayward, produced by Edward Small and directed by Ray Nazarro; "Savage Frontier," Yvonne de Carlo starred, Technicolor, produced by Edward Small and directed by Sidney Salkow; "Indian Frontier," King Brothers, Technicolor; "Rough Shoot," starring Joel McCrea and Evelyn Keyes, a Raymond Stross production, directed by Robert Parish; "Morassi," in color, a Breakston-Stahl production, starring Richard Denning and Martha Hyer; "Ring Around Saturn," a Nassour Brothers production; "Khyber Pass," an Edward Small Technicolor production; "The Fake," Steve Pallos production; "Prisoner's Island," Edward Small production; "Girl on the Via Flaminia," an Anatole Litvak and Benagoss production with two top stars to be set; "The Moon Is Blue," F. Hugh Herbert production, to be directed by Otto Preminger; "Navajo Canyon," an Edward Small Technicolor production; "The Syn-

diccate," King Brothers production; "Fort Courageous," Joseph Ermolijef production.

Also: "The Witness," starring Ingrid Bergman and Marlon Brando, a Sam Spiegel production; "Until They Sail," based on the James Michener story, Technicolor, an Aspen production, with Robert Wise directing, and two top stars to be set; "Miss Hargraves," starring Katherine Hepburn, produced and directed by John Huston; "Jehad," Technicolor, a Nassour Brothers production, starring Maureen O'Hara and a top male star; "The Ninth Man," in Eastman color, to be produced by John Bash with a top star, Milton Krims directing, and the following Edward Small productions: "Daughter of Mata Hari," Technicolor; "The Charge of the 600," "Tiger River," "Timbuctoo," "King Solomon's Wives," and "Black Grandee," Technicolor, a Nassour Brothers production.

AP Dropping TV Newsreel

The Associated Press announced last week that it was suspending its newly inaugurated television newsreel service, Films for the service had been produced for it by Spot News Productions.

An explanatory statement said: "Uncertainties of the future make it advisable to suspend operations until there can be a clear picture of the rapidity with which new television stations will come into existence. Indications are that there may be no appreciable expansion in the new station markets in the immediate future." Spot News began operations April 14.

Meanwhile, United World Films, subsidiary of Universal Pictures, said its television film production program will start at the Universal studios June 2. The lead series will be titled "Fighting Man" and each episode is to run 26 minutes. Four additional series of programs will be filmed this summer.

Producers Representatives of New York, headed by Irving Lesser and Seymour Poe, have incorporated Major Television Productions for the distribution of films to TV.

Screen Writers Continue Jarrico's RKO Fight

Membership of the Screen Writers Guild voted in Hollywood last week to appeal to the California Supreme Court for a reversal of two lower court decisions refusing to appoint an arbiter to represent RKO Pictures in arbitrating the claim of Paul Jarrico for screen credit for "The Las Vegas Story." Howard Hughes, of RKO, cancelled screen credit for Mr. Jarrico after the writer became an "uncooperative" witness before the House Un-American Activities Committee. The Guild's counsel stated that failure to obtain a reversal would have the effect of reducing all union contracts to the status of mere agreements unenforceable without legal action by individuals. The Guild also reaffirmed its determination to proceed with the Thurman Arnold case against the majors "to establish protection for those members innocent of Communist belief or affiliation, who may be carelessly identified as in the Communist camp."

The Hollywood Scene

TELEVISION made dunces of Los Angeles sports writers last week Wednesday when 25,256 TV-made wrestling fans paid \$103,277.75 for admission to Gilmore Field, the local ball park, to see an untelevised championship match between Lou Thesz and Baron Michele Leone, video mat stars customarily seen for free. Having spoofed the event throughout the weeks of its build-up the sports writers were brought up against the embarrassing necessity of reporting that this was, by research and without counting the thousands turned away, the biggest crowd ever attracted by a wrestling match any time anywhere. The build-up had been achieved by incidental reference on telecast wrestling cards which hold down three different channels three different nights for three hours apiece weekly. The sponsors and presumed beneficiaries of the programs which accomplished this record turnout of confirmed set-siders are beer companies, household appliance retailers and used-car dealers—not a theatre, circuit, motion picture or motion picture company among them!

ANNOUNCEMENT of plans to link some of Lucille Ball's "I Love Lucy" television films together for theatre distribution as a feature picture was made by Desilu Productions, Inc., which produces the program, in complete earnestness. Equally earnest were Rene Williams, the "Invitation Theatre" producer, in an identical announcement in this space a year ago, and even more so was Robert L. Lippert when he actually produced some 60-minute pictures divisible in the middle for television purposes. The Messrs. Williams and Lippert are pleasant, agreeable gentlemen whom Miss Ball could

consult with profit before undertaking to implement the Desilu plans.

LEOARD GOLDSTEIN, regarded hereabouts as the producer most likely to make a budgetary buck go the farthest, was disclosed by the current edition of *Fame* to have produced more Monthly Box Office Champions in the 1950-51 season (four, that was) than any other producer. That entitled him to the title of Champion Producer of 1950-51, and *Fame* was barely off the press before *Time*, *Life* and the press at large began phoning to inquire, before writing their pieces, how a small-budget expert could come up with such a big title. Quite evidently Producer Goldstein's telephone did some ringing, too, for last weekend he begged off from his unexpired U-I contract to weigh some reportedly very fancy offers from other studios. (Non-sequitur: Leonard Goldstein is fond of saying the printed word means nothing to his career.)

EIGHT pictures were started during the week, three in Technicolor, and three others were finished, bringing the shooting level to 34.

Universal-International is using Technicolor on two new undertakings. "The Great Companions" is being produced by Albert J. Cohen and directed by Douglas Sirk, with Dan Dailey, Diana Lynn, Chet Allen and Kyle MacDonald. "Cattle Kate" has Maureen O'Hara, Alex Nicol and Hugh O'Brien in a cast directed by Lee Sholom, with Leonard Goldstein announced as the producer.

MGM's William Wright started "Naked Spur," Technicolor, with James Stewart,

Robert Ryan, Janet Leigh, Ralph Meeker and Millard Mitchell, directed by Anthony Mann.

Gene Autry mounted Champ to ride forth in "Blue Canadian Rockies," for Columbia release, with Gail Davis, Pat Buttram and Carolina Cotton alongside. Armand Schaefer is producing, George Archainbaud directing.

Fram Productions, of which Harry Popkin is executive producer, started shooting "The Thief" in New York for UA release. This is a Ray Milland vehicle, with Clarence Greene as producer and Russell Rouse directing.

Eros Films, Ltd., which releases through Lippert Pictures, began filming "The Black Pawn," a George Raft number, in London, with Bernie Lubner producing and Seymour Friedman directing.

Intercontinental Film Productions, which releases through Lippert Pictures, went to work on "In the Money," starring Dane Clark, in London. Anthony Hinds is producing, Sam Newfield directing.

Jack Broder Productions, which releases through Realart, started "Bela Lugosi Meets the Gorilla Man," with Bela Lugosi, Charlita, Duke Mitchell and Sammy Petrillo in the cast. Maurice Duke is producer; William Beaudine director.

—William R. Weaver
Hollywood Editor

U. S. Buys Hollywood Book

The State Department has purchased 275 copies of "Hollywood, U.S.A. from Script to Screen," a new book on the film industry by Alice Evans Field and published by Vantage Press, for distribution among the libraries of United States consulates abroad. The purpose was said to be to help build a better understanding of Hollywood abroad.

THIS WEEK IN PRODUCTION:

STARTED (8)

COLUMBIA

Blue Canadian Rockies (Autry Prod.)

INDEPENDENT

In the Money (Intercontinental Films Prods.-Lippert release)
Bela Lugosi Meets the Gorilla Man (Jack Broder Prods.)
The Black Pawn (Eros Films Ltd.-Lippert release)

The Thief (Fran Prods.-United Artists release)

MGM

Naked Spur (Technicolor)

UNIVERSAL-INT'L

The Great Companions (Technicolor)
Cattle Kate (Technicolor)

FINISHED (3)

MGM

Prisoner of Zenda (Technicolor)

20TH CENTURY-FOX

Stars and Stripes Forever (Technicolor)

UNIVERSAL-INT'L

Lawless Breed (Technicolor)—formerly "Gun Road"

SHOOTING (26)

INDEPENDENT

Decameron Nights (Films Locations, Ltd. Prods.-Eros Films release)
Panic Stricken (Thor Prod.-20th Fox release)

MGM

I Love Melvin (Technicolor)
Time Bomb (England)
Tribute to a Bad Man
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours

MONOGRAM

Flat Top (Cinecolor)

PARAMOUNT

Road to Bali (Technicolor)

REPUBLIC

The Wac from Walla Walla
Thunderbirds
RKO RADIO
Beautiful But Dangerous
Hans Christian Andersen (Goldwyn Prod.-Technicolor)
20TH CENTURY-FOX
Big Man
Something for the Birds
Bloodhounds of Broadway (Technicolor)

Tonight We Sing (Technicolor)
Pony Soldier (Technicolor)
UNIVERSAL-INT'L
Magic Lady
Willie and Joe Back at the Front
WARNER BROS.
The Desert Song (Technicolor)
Big Jim McLain (Honolulu)
Springfield Rifle (WarnerColor)
The Iron Mistress (Technicolor)
April in Paris (Technicolor)

BERGMAN TRIP PROVES Arkansas Unit Votes to PROGRAM IS VITAL Back COMPO

In recent weeks, Maurice A. Bergman, director of public relations for Universal, has been addressing civic and educational groups of many communities as part of the public relations campaign conducted by the Council of Motion Picture Organizations. Following is a report of Mr. Bergman's tour written by him for MOTION PICTURE HERALD.

by MAURICE A. BERGMAN

The most important and significant thing I can report about my speaking tour to "sell" the motion picture—both the product



Maurice Bergman

and industry as a whole—is that it was a stimulating venture, primarily for myself and I hope for the persons I spoke to. There is nothing like visiting the nooks and crannies of America today to become convinced that the "movies" are still a vital and constructive force in our culture and way of life.

The cities I visited represent a fairly good cross-section. They ranged in size from Cincinnati to Mt. Gilead or from 700,000 to 2,000.

I will try to assay from all the conversations I enjoyed with the public and with exhibitors something crystal.

First, as to the public:

The public I talked to and spoke with has a keen interest in motion pictures.

Most of this interest has been aroused by erroneous information and it is doubtful if this is the kind of interest we want to cultivate.

I have no doubt we are suffering from the wrong propaganda, engendered by groups who are traditionally unfriendly to our business and from pressure groups who realize they can get publicity by attacking us.

Therefore, we need a war chest of substantial size so that we may set about to counteract these forces which work against us.

Losing the Battle

For example, despite the case we can present about our philosophy, our point of view, our thoroughly American and anti-Communist attitudes, the point remains that we are not presenting it and, therefore, up to now, I say we are losing the battle of propaganda. From the type of questions thrown at me, I am convinced we have been much too apathetic and passive in even trying to correct the public's misconceptions.

Most of the questions centered around:

1. Communism in the industry.

2. Morals in Hollywood.

3. Reflections on our deterioration as a vital business—and the concomitant of Television.

All of these questions are easily answered and can be answered much to our credit, rather than to our discredit.

So, to win the battle of propaganda; to break down the false information; allegations and innuendos, we need to spend money, employ manpower and conduct our public relations on a scale comparable to that level maintained by other major industries.

Impressed by Movietime

The public I visited was impressed with Movietime U. S. A. In my opinion, based on observations made during this speaking tour, we need consistently this type of contact with the American public. We cannot succeed by spasmodic campaigns; we must develop long range planning and activity. Magnitude instead of fragments is required.

Now about the exhibitors I met and talked to informally.

Number One Point:

They are working hard and fighting for business.

They are anxious to be integrated into a cooperative industry effort to improve both public relations and box office receipts.

Number Two:

They want to feel that they are a part of the whole. They like COMPO. They believe COMPO could develop the appropriate machinery to improve general conditions.

Being well respected in their communities they are logically sensitive to any attacks made against the industry.

Number Three:

They are worried, not so much about today as tomorrow. They eagerly read the trade press for hopeful news; they assiduously read the trade ads for information about forthcoming product.

They realize that good box office pictures must be well sold, not only nationally, but at the grass roots level.

Exhibitors Hopeful

On the basis of their comments to me, I would say they are hopeful even though they are somewhat depressed.

I firmly believe that the small town exhibitor in those towns I visited is very much on the ball.

Like all of us, he constantly needs stimulation and like all of us he responds quite well to it.

In conclusion, I believe there is so much to do to keep our business; that we should not only go out and do it, but we should realize, in doing it, we will not only help keep the industry but we will find joy in this kind of self-expression.

I did.

LITTLE ROCK: All-out support of the Council of Motion Picture Organizations and the Movietime U.S.A. star tours was



Jack Bomar

pledged here last week at the 33rd annual convention of the Independent Theatre Owners of Arkansas. The delegates also voted to hold a state-wide star popularity poll in the fall, with the winners to be invited to attend a dinner here in January, from which all proceeds will go to the

March of Dimes.

Jack Bomar, of Little Rock, was elected president of the group to succeed Sam H. Kirby, who has become chairman of the board. Also elected were E. W. Savage, executive vice-president, and Bill Sockwell, secretary-treasurer.

The group appointed a special tax committee, consisting of M. S. McCord, Cecil Cupp, K. K. King, Mr. Bomar and Leon Catlett, to aid in the COMPO campaign for a reduction in or elimination of the Federal admission tax. In addition, plans were made to poll the membership to determine the possibilities of forming a "co-op" to handle various phases of theatre insurance. It is understood that rates might be reduced by 20 to 30 per cent under the proposed plan. Another "co-op" is being considered to obtain concessions supplies at reduced prices.

Speakers at the three-day meeting included Robert Coyne, COMPO counsel; Alfred Starr, president of Bijou Amusement Company; Robert Bryant, president of Theatre Owners of North & South Carolina; Albert Reynolds, vice-president and general manager of Claude Ezell and Associates, and Max Connett, secretary of Theatre Owners of America.

Fuller Details Are Given Of Texas COMPO Conference

Fuller details of the Texas COMPO Conference, scheduled for June 9-11 at the Hotel Adolphus in Dallas, Texas, were given this week by Kyle Rorex, coordinator. It has been learned that some of the most prominent executives in the industry—from production, distribution and exhibition—have signified their intention of attending. Also to be represented will be the five production guilds in Hollywood. The conference will also feature the holding of subsidiary meetings by various exhibitor groups and circuit executives. The conference will close with a testimonial banquet honoring Robert J. O'Donnell and Col. H. A. Cole, co-chairmen of Texas COMPO.

'SLEEPER' NOTHING!...this one's wide awake...and sizzling hot!

Look at the terrific boxoffice figures piled up at the exclusive first-run Trans-Lux, 60th on Madison, N. Y. . . at the Esquire, Chicago - and soon at similar theatres throughout the nation! . . . Big as they come! . . . Latch on to the striking new proved advertising approach. Give it the works - AND WATCH THE MONEY ROLL IN!

Watch That Fat Man With A Gun!

Excitement! Danger!

THE narrow MARGIN

"A sleeper... worthy of being bracketed with 'The Lady Vanishes' and 'Night Train'".
—Time Magazine

"A model of electric tension".
—N. Y. Times

CHARLES MCGRAW MARIE WINDSOR JACQUELINE WHITE

Produced by STANLEY RUBIN • Directed by RICHARD FLEISCHER
Screenplay by EARL FELTON

Watch That Fat Man

Everybody Loves a Fat Man! You'll Meet Him Soon!

Watch That Fat Man

Everybody loves a Fat Man! You'll meet him soon!

Reproduced are the kind of teasers and display ads doing the trick. Available to YOU... NOW!

Produced by
STANLEY RUBIN • Directed by
RICHARD FLEISCHER • Screenplay by
EARL FELTON

R K O
RADIO
PICTURES

WARNERS CLOSE 1,000 NEW NEWSREEL DEALS IN DRIVE

The consistent, and even increasing popularity of the theatrical newsreel, according to Norman H. Moray, Warner Bros. short subjects sales manager, is pointed up by the 1,000 new contracts closed to date in the company's current newsreel drive.

One of the highlights of the campaign in behalf of Warner Pathe News—with the famous rooster trademark—is a brochure prepared by Mr. Moray, and emphasizing "the growing importance of the newsreel and more particularly, the Warner Pathe News, as a motion picture draw."

Another promotion device, prepared in conjunction with the brochure which has been sent to exhibitors throughout the United States and Canada, is a collection of testimonial letters, book-bound, and "attesting to the many advantages of the Warner Pathe News." Some 15,000 of these promotion pieces and exhibitor correspondence have been mailed.

The brochure is headed "Why Newsreels" and is folded so as to open up on another display titled "Why Warner Pathe News." The illustrations and the copy emphasize that interest in current events, as far as the general public is concerned, is at an all time high. "Public interest in news coverage in all forms is at a peak high, with the wider coverage and entertainment value of the motion picture newsreel outstripping all other forms in interest and entertainment appeal," a company statement issued in New York said this week.

The brochure also contains still shots of highlights included in past Warner newsreels, and adds: "By actual count, since Warner Bros. released Pathe News, we have used 150 more stories than our nearest competitor—300 more than Number 3—600 more than Number 4 and 900 more than Number 5. This surely proves greater coverage and diversity."

Theatres to Get Fight

Preparations are under way to televise the Sugar Ray Robinson-Joe Maxim light-heavyweight championship fight on June 23 into an unprecedented number of theatres coast-to-coast but much depends on whether Theatre Network Television can clear the necessary lines with the American Telephone and Telegraph Co.

It is anticipated so far that between 40 and 50 houses will be on the hookup carrying the bout from Yankee Stadium in New York. As is customary, the New York area will be blacked out to assure good local attendance at the arena. Theatres taking the fight will be charged 75 cents per seat or \$1.05 per seat sold, whichever is the highest.

Prior to the June 23 event which is tied up exclusively for the theatres, home TV will bring its audiences the Jersey Joe Walcott-Ezzard Charles heavyweight bout from Philadelphia June 5. The TV and radio rights to the fight have been bought by NBC and the Gillette Razor Co. for \$175,000 which was more than the theatres were willing to pay.

United Paramount Adopts New Dividend Policy

The board of directors of United Paramount Theatres this week declared a dividend of 25 cents a share on the outstanding common stock, payable July 18, 1952, to stockholders of record June 27, 1952, Leonard H. Goldenson, president, announced. He said the board also had decided to pay extra year-end dividends in

addition to quarterly dividends, as justified by earnings. Since the business of the corporation is conducted largely on a cash basis, said Mr. Goldenson, dividend payments can be made that are higher in proportion to earnings than is the case in other businesses. He added that the policy will serve to maintain the sound financial condition of the company and enable it to meet the substantial demands for cash which it will face if the merger with the American Broadcasting Company is approved.

Du Mont Net \$114,000 For Quarter in 1952

The Allen B. DuMont Laboratories last week reported a net profit of \$114,000 on gross sales of \$15,960,000 for the quarter ended March 23, 1952. This compares with a net of \$1,022,000 on gross sales of \$18,851,000 for the same quarter in 1951. Profit in the 1952 quarter was equal to 35 cents per share on 2,361,054 shares of common stock, compared with 42 cents per share on the same number of shares outstanding at the end of the 1951 quarter. DuMont directors have declared a quarterly dividend of 25 cents a share on the preferred stock.

Universal and Subsidiaries Facing 158 Trust Suits

Universal and its subsidiaries are facing 158 anti-trust suits for damages and/or injunctions. Total damages sought are \$238,625,000, 138 of the suits for treble damages. On the basis of past experience, however, it is not expected that the final liability—depending on the outcome of the cases—will be anywhere near that amount. The information was given in a brochure issued with respect to warrants to purchase common shares.

Says Studios Act Freely in Red Check

HOLLYWOOD: James F. O'Neill, editor of the *American Legion Magazine*, declared here this week the film studios were acting "on their own initiative" in their investigation of the loyalties of some 200 Hollywood personalities suspected of Communist associations or activities.

The American Legion had supplied the studios with a list of the 200 and during the past several weeks many of these persons have been called to the front offices where they were asked to refute in writing allegations questioning their loyalty. Emphasizing that the Legion was "no police agency," Mr. O'Neill said the Legion's information had come from the files of the House Un-American Activities Committee and "other sources."

Acknowledging that the studios are conducting an investigation based on the Legion charges, Y. Frank Freeman, vice-president and head of studio operations for Paramount Pictures, explained last week that it was the underlying purpose of the probe "to give those who have been subjected to vague reports an opportunity to go on record and refute the charges by clarifying their positions."

Mr. Freeman said the spirit of the Legion in the matter was "one of friendly cooperation to protect the innocent and of determination to expose any possible Communists that are left here." He added that "this industry has done more than any other American industry to rid itself of Communism."

Mr. O'Neill was one of the Legion representatives who met in Washington recently with Eric Johnston and other top executives of the industry. The meeting was arranged by Mr. Johnston in the wake of a series of articles in the *American Legion Magazine* highly critical of Hollywood. Since publication of these stories, Legion posts have picketed a number of films.

Philip Marcus Shifted From Anti-Trust Post

Philip Marcus, who has been handling the Justice Department's film anti-trust cases since the resignation of Robert L. Wright, has been transferred to other duties in the anti-trust division, effective July 1. Mr. Marcus' work will be divided among other Government attorneys, with Maurice Silverman handling the questions arising out of the Paramount case. This will be the first time since the Government filed the anti-trust suit against the majors in 1939 that the Department will not have a full-time man working on film matters. No reason was given for Mr. Marcus' transfer but it is believed to be dictated by a lessening of Government legal activity involving the industry.

Four Great International Films of Renown

GEORGE MINTER presents

CHARLES DICKENS'

Great Comedy Classic

Pickwick Papers

With a brilliant all-star cast headed by

JAMES HAYTER as Mr. Pickwick: NIGEL PATRICK as Mr. Jingle:

KATHLEEN HARRISON as Rachel Wardle:

HERMIONE BADDELEY as Mrs. Bardell: JAMES DONALD as

Mr. Winkle: HERMIONE GINGOLD as Miss Tomkins:

HARRY FOWLER as Sam Weller: GEORGE ROBEY as Tony Weller:

ALEXANDER GAUGE as Mr. Tupman: JOYCE GRENFELL as

Mrs. Leo Hunter: DIANE HART as Emily Wardle: Etc. Etc.

Screen Play & Adaptation by Noel Langley • Produced by George Minter • Directed by Noel Langley

IN PRODUCTION

GEORGE MINTER'S presentation of

TWO GREAT INTERNATIONAL STARS

in GEORGE du MAURIER'S world-famous story

TRILBY and SVENGALI

THACKERAY'S

IMMORTAL STORY OF

BECKY SHARP

RICHARD BRINSLEY SHERIDAN'S BRILLIANT CLASSIC COMEDY

THE SCHOOL FOR SCANDAL

Screen Play & Adaptation by
NOEL LANGLEY

RENOWN PICTURES OF AMERICA INC. 1773 BROADWAY, NEW YORK 19

RENOWN PICTURES CORPORATION LTD. RENOWN HOUSE, WARDOUR ST., LONDON, ENGLAND

British Film Study Cites U.S. Growth

by PETER BURNUP

LONDON: Political and Economic Planning, independent research body specializing in analyses of social, economic and financial trends, is the latest extra-mural body to come forward with its diagnosis of British production ills. The outcome of a two-year investigation by eight earnest but anonymous research workers, it was published here last week.

The publishers call it the first comprehensive account of how the British film industry developed, how it is now organized and how it works. For 279 of its pages, the history and an analyses of the business is painstakingly set forth. Most of the circumstances reported therein are commonplaces to film men. They may well make ammunition for eager would-be meddlers in the business.

The slightly pontifical propositions put forward in the nine-paged "Conclusion" will bring cold comfort to few, other than the increasingly and excessively vocal body of anti-American opinion found in the industry's hinterland this side.

"If the public considers it desirable, for political, cultural or economic reasons, that British films should be produced then it must be prepared for the Government not only to protect the industry indefinitely, but also to aid it financially for as far ahead as can be seen," is the final dismal dictum of the survey. The alternative is the gradual decline in British film-making, accompanied by insolvency, the book suggests.

The heavy burden of entertainments tax, coupled with the current decline in theatre attendance, is conceded to be a contributory factor in the present position. Nevertheless, the chief cause of British film marketing difficulties is claimed to be the predominance which American films have gained in the British as well as the world market.

The study was initiated by the Government-sponsored British Film Institute which, it is understood, contributed £900 to the preliminary costs. Copies have gone to all Members of Parliament and it has rated wide press coverage.

Leonard Goldstein Resigns As Universal Producer

Leonard Goldstein, producer, has resigned from Universal over a contractual difference, and it has been reported he will join Twentieth Century-Fox in a similar capacity. Of Mr. Goldstein's resignation, Nate J. Blumberg, Universal president, said: "Our association . . . has been most congenial and productive. Our studio heads . . . agreed that we could not ask Mr. Goldstein to remain under arrangements that he felt were not conducive to his best interests. It is with sincere regret that we end our splendid association."

TRUMAN UNIT REUNION AT WARNER PREMIERE

One of the features of the 32nd annual reunion June 6 of the 35th Division, the unit with which President Truman served in France as artillery captain in the First World War, will be the world premiere of Warner Bros. "The Winning Team" at Springfield, Mo. The picture, starring Doris Day, Ronald Reagan and Frank Lovejoy, will be shown simultaneously at the Gillioz and Fox theatres. The film tells the story of the great baseball pitcher, Grover Cleveland Alexander.

New England Exhibitors Talk TV Competition

BOSTON: Television was the prime topic this week at the first of four regional meetings of executives of the Independent Exhibitors of New England with members of the organization operating theatres in Maine and New Hampshire. The meeting was held at Concord. Exhibitors unanimously expressed the feeling that television competition can be greatly minimized provided the broadcasters produce their own shows on film. Resentment was voiced over Hollywood's aiding the television industry at the expense of theatre owners. The meeting heard a warning that exhibitors must not be used by motion picture producers to carry the burden of the competition and that continuation of such a practice would inevitably lead to the closing of theatres.

New York Theatre Owners Say Code Ignores Them

The proposed New York City rezoning now considered by the city Planning Commission gives little consideration to the "part played by motion picture theatres in the life and development of the residential community and certain commercial districts, from which areas they have been, under the zoning resolution, completely eliminated or overlooked." So protested the Metropolitan Motion Picture Theatres Association last week to the Commission. The Association finds at fault the resolution's requirements for parking, for outside lighting, for placing of signs, and for its lack of distinction between types and sizes of theatres.

Legion Approves Three Of Five New Films

The National Legion of Decency this week reviewed five films, putting one in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section I, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I is "Montana Territory," and in Section II are "Gobs and Gals" and "Kangaroo." In Class B are "Glory Alley," because of "suggestive dance," and "Scarlet Angel," because it "tends to condone illicit actions."

Showdown Top British Unions' Aim

LONDON: Determined on a showdown with his left wing adversaries of the Association of Cine and Allied Technicians, bellicose Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, last week delivered his heaviest broadside yet in an address to the annual delegate conference of his union.

Mr. O'Brien referred to three resolutions calling for the return of renters' quota, endorsing NATKE's policy in regard to the industry generally, and regretting the shutdown of the Crown Film Unit.

"NATKE," he said, "is consistently being challenged by Equity and ACT that we cannot and do not speak for British film production members. The number of actors employed in British production from January, 1951, to March, 1952, was 350; the number of musicians 27; ACT members in feature production, 700, whereas the number of NATKE members engaged in various occupations in the film industry and represented at the conference totalled 3,027 or three times more than all the other union members put together."

Said robust Mr. O'Brien: "These people—ACT and Equity—have got together in the Film Industry Employees' Council. It is nothing but a platform to permit Communist anti-American propaganda. It has become one of the stooges of the British Communist party. It is riddled with Communism. Nineteenth of its members are active Communists."

"The only thing it is concerned with is to use the difficulties of British film production to jump on the bandwagon of anti-Americanism. If the plan to stop the import of American films into this country succeeds it means that cinemas will have to close down. If you stopped every imported film coming in tomorrow it would not put one extra British film on the screens of this country."

Ten RCA Sound Salesmen Honored for Achievement

Ten RCA Sound Products distributors were honored for outstanding sales achievements at the annual award dinner held at the Congress Hotel in Chicago last week on the eve of the 1952 Radio Parts Show. On hand were more than 150 distributors, field sales representatives and home office staff members of the Sound Products Section of RCA Victor's Engineering Products Department. Winners were Louis Schroeder, Kansas City, Mo.; Walter Erskine, Rochester, N. Y.; Earl Rounkles, Hutchinson, Kans.; Arthur Schneider, New York City; William Nash, Atlanta; Cecil Friedlander, Oklahoma City; Henry Burrage, Portland, Me.; Theodore Lehman, Chicago; Robert Tate, South Bend, Ind., and James Hellon, San Francisco.

Congress Group May Study Films

WASHINGTON: The Congressional study of radio and television will "very likely have to be broadened to include motion pictures," Rep. Orrin Harris (D., Ark.), newly-named head of the House Commerce Committee, said last week.

The committee will carry out the investigation of the broadcasting industry via a seven-man sub-committee of which Rep. Harris is chairman. The purpose of the study is to determine whether present radio and TV programs are immoral or indecent or over-emphasize crime and violence.

"So many television programs feature motion pictures that I think we will have to cover films as well," Mr. Harris declared. He said his sub-group would meet shortly to map a specific program. The main question, he indicated, would be to find out "whether these industries have any standards of moral responsibility or just let anything go."

Other members of the sub-committee include: Reps. Klein (D., N. Y.); Carlyle (D., N. C.); Thornberry (D., Texas); O'Hara (R., Minn.); Chenoweth (R., Colo.) and Denny (R., Pa.).

It was not clear whether, in broadening the scope of his group's inquiry to films, Rep. Harris meant motion pictures in general or films made specifically for television. It was the consensus of opinion in New York that the committee would confine itself to TV films which, unlike the bulk of the Hollywood product, are not subject to the self-regulatory system administered by the Production Code Administration in Hollywood.

MPEA Board Continues to Study French Proposals

After a week of deliberation on the four alternative proposals for a new Franco-American film agreement which Eric Johnston had brought back with him from Paris, the board of the Motion Picture Export Association met in New York Wednesday to study further the French suggestions.

One would permit free convertibility of blocked balances accrued between July 1, 1951, and June 30, 1952, the date when the present pact expires. The amount would come to approximately \$4,000,000. Subsequent earnings would be convertible up to about \$4,500,000 annually, but the French could deduct as much as five and a half per cent of gross earnings—or about \$200,000—as "loans" for use in domestic production.

A second proposal would limit imports to 100 a year and remittances to \$1,200,000 annually, with free convertibility for sums currently accrued. Third, the French propose unrestricted imports and a domestic production subsidy and, fourth, renewal of

People in The News

JAMES A. FITZPATRICK, Traveltalk producer, was scheduled to sail this week on the *S.S. America* from New York for Germany, where he will make his first film of that country, it has been announced by FRED QUIMBY, head of short subjects for MGM, which releases the Traveltalks. Later Mr. FitzPatrick will go to Denmark where he will photograph the landmarks of Hans Christian Anderson.

WILLIAM PERLBERG, producer, has been named a lifetime honorary member of Delta Kappa Alpha, national cinematography fraternity, in recognition of his efforts to establish courses in film production in American universities.

LEONARD H. GOLDENSON and his wife, co-founders of the national United Cerebral Palsy Association, were among guests at the third annual dinner dance Tuesday night, in Roslyn, Long Island, of the Sara A. Weiner League, of the New York City organization's women's division. Mr. GoldenSON is United Paramount Theatres president.

JACK STEVENSON has been promoted from salesman to sales manager of Paramount's San Francisco exchange, succeeding ROBERT CLARK. ANDY ANDERSON will replace Mr. Stevenson, while JAMES MERRY will take Mr. Anderson's post of office manager.

LEON FELDUN was this week appointed manager of the United Artists office in Puerto Rico, according to ARNOLD M. PICKER, foreign distribution vice-president. Mr. Feldun succeeds ALBERT V. STEINHARDT, who is returning to New York for a new assignment.

JOE MARKS has been appointed vice-president of Audio Pictures, Ltd., in Canada.

YOUSSEF CHAHINE, 26-year-old Egyptian director whose "The Nile Boy" was presented at festivals in Cannes, Venice and Bombay, is in New York on business. "Nile Boy" is the second picture of the director, who studied at the Pasadena Playhouse.

JACQUES PASCAL, publisher of the *Middle East Motion Picture Almanac* and of *Cine-Monde*, the only trade paper edited in the Middle East, is in New York to begin a study tour of the American industry. After two weeks in New York, Mr. Pascal will go on to Hollywood.

F. T. BOWDITCH, engineering vice-president of the Society of Motion Picture and Television Engineers, will be chairman of the film committee meetings during the second triennial general assembly of the 33-nation International Organization of Standardization, June 9, 10 at the Columbia University in New York.

the present agreement is suggested. That would leave imports at 121 films a year and remittances unrestricted. Since last December, no dollars have been remitted from France.

The Society of Independent Motion Picture Producers is informing the MPEA that it is opposed to any subsidy payments to the French out of American film earnings.

Universal Plans New Advance Promotion Unit

Establishment of an advance promotional planning unit in New York, with field exploitation men as members, was announced this week by Universal Pictures "to meet the growing competition for promotional space available at the local level as well as to enable exhibitors to influence national exploitation planning."

The new unit, according to Charles Simonelli, eastern advertising and publicity manager, will scout merchandising tieups and promotional possibilities of pictures well in advance of the development of campaigns.

Formation of the unit, said Mr. Simonelli, was a direct result of the series of conferences which the company held in New York last week.

North Central Upholds Allied Paramount Stand

The North Central Allied board, meeting in Minneapolis this week, unanimously ratified the action of national Allied at Colorado Springs condemning Paramount's selling practices. The board also voted to establish a North Central Allied "Caravan" to screen and report on all films to members. The committee includes E. L. Peaslee, chairman, and Lowell Kaplan, Harold Kaplan, James Zein, Joe Milner, Stan Kane and Betty Peterson, Mr. Kane's secretary.

St. Louis Bishop Lauds Industry's Effectiveness

Bishop Ivan Lee Holt of the Methodist Church was featured speaker last week at a meeting for election of officers of the Better Films Council of Greater St. Louis. Bishop Holt complimented the film industry for the job it is doing and said he sympathized with its headaches, especially concerning films made for foreign consumption. He also suggested that more people should write in, telling how good a picture is instead of reserving their comments only for unsatisfactory productions.

The National Spotlight

ALBANY

The Lincoln, Utica, operated by Lawrence Carkey, and the Family, Utica, conducted by Sylvan Leff closed. Mr. Leff also owns the Highland and Rialto in Utica, one of the hardest hit cities in the country, due to a depression in the textile business and movement south of such factories. . . . T. J. Trombley, who recently took over operation of the Northside drive-in, Watertown, worked last season as a projectionist for the owner, Dr. Philip Liebig, of Granville. . . . The *Knickerbocker News* ran an editorial on the death of William W. Farley, co-developer of Film Row and theatre owner. . . . Industry visitors included: Louis W. Schine, Leo Rosen, Sam Davis, George Thornton, Phil Baroudi, Sylvan Leff, Anthony Costa, Bob Baranoff, Ben Coleman, James Bracken and Ralph Crabill. . . . Warners moved Bill Connelly from Wellsville—where Max Friedman, former chief buyer and booker, assumed operation of the Babcock and Temple—to Hornell, succeeding Vern Gettier. Mr. Gettier went with Walter Reade as city manager in Kingston.

ATLANTA

Martin's Skyvue drive-in, Opelika, Ala., has opened. . . . H. E. Jackson has been appointed general manager of the Royal circuit by Lonnie Royal, owner of the theatres in Meridian, Hattiesburg, and Waynesboro on the Gulf Coast. . . . Visiting and booking were Bill Yarborough, theatre owner, Hartwell, Ga.; Dick Kennedy, Birmingham, Ala.; Carl Floyd, Haines City, Fla.; C. H. Simpson, State, Chattanooga, Tenn.; R. T. Arnold, Mulberry, Fla.; and Roth Hook, theatre owner, Alabama. . . . The Victory drive-in, Savannah, Ga., screen tower was destroyed by fire. . . . Joe Fink, former manager of the Rhodes, Atlanta, has returned there, after several months leave. . . . Arvin K. Rothschild is the new owner of the Community theatre in St. Augustine, Fla. . . . Johnnie Harrell, Martin theatre, back after a trip to Jacksonville, Fla. . . . Robert A. Frost and William Hohler will soon start work on a 200-car drive-in at New Smyrna, Fla. . . . T. A. MacDougald, former manager of the Ritz theatre, Panama City, Fla., is leaving that city to take over as city manager of Martin Theatres in Columbus, Ga. . . . Work has started on a drive-in at Indian River City, Fla., on property owned by Harry Sission.

BOSTON

Daytz Theatre Enterprises Corp., celebrated its first birthday on May 14. With 79 theatres under the Daytz banner for buying and booking, 27 of these are drive-ins and all are handled through the Boston or New Haven offices. Al Daytz is president. . . . Robert McNulty, owner and operator of

the Warwick theatre, Marblehead, has started a Wednesday art policy with matinees at 2 and 8 p. m., called "Marblehead Cinema Series." The new policy is directed at film lovers who prefer uninterrupted showings. Mr. McNulty is plugging the series by special ads and flyers. . . . Ersley Blanchard, manager of Interstate's Coniston, Newport, N. H., is again heading the Fresh Air Children's Fund for the Newport, Claremont and Windsor, Vt., areas. Sponsored by the *New York Herald Tribune*, Mr. Blanchard's job is to place city children in private homes, camps or farms for summer vacations. . . . With Nathan Yamins' Park theatre, Fall River, open only Saturdays and Sundays, a new policy has been established with kiddie shows afternoons and adult pictures evenings. A bicycle rack has been installed. . . . Louis Newman, former manager of the Translux is now operating the Weymouth theatre, Weymouth. June 1 is the opening day for the White River, Vt., drive-in operated by Interstate Theatres and for the North Hampton, N. H., drive-in owned by the Fucci brothers.

BUFFALO

Charles Tobias and Peter DeRose, composers of the songs in "About Face," current at the Center, were in Buffalo, the guests at a luncheon. They were widely interviewed by press and radio. . . . The Valley theatre in Little Valley has been taken over by A. Castner. . . . Edmund C. DeBerry, Paramount branch manager, was in Boston attending the sales conference

called by Hugh Owen. . . . Charles Loree of Gammel Theatres is chairman of the theatre group in the Buffalo Fire Prevention Committee. . . . Collections began in the theatre drive for the Variety Club's Cerebral Palsy Clinic in the Children's Hospital. Max Yellen and Arthur Krolick are co-chairmen of the committee staging the drive. Myron Gross is chairman of the drive-in division and Charles B. Kosco is handling the subsequent run end. . . . Arthur Krolick, United Paramount general manager, Buffalo and Rochester, installed Ira E. Epstein as city manager in Rochester, succeeding Francis S. Anderson. . . . In connection with the showing of "The Sniper," at the Lafayette, manager George H. Mackenna put on a special screening for 25 members of the plain clothes division of the police department, headed by William T. Fitzgibbons. . . . Frederick W. Bauer, for 15 years head of the Shea theatre art department, died at the Veterans Hospital. . . . A thief who secreted himself in the Senate theatre robbed a candy counter cash box of \$50, according to Wadsworth Konczakowski, manager. . . . There are now 268,127 TV sets in the Buffalo area, 3,509 having been installed in April.

CHICAGO

Easing of the parking situation in the Loop is in sight, with the city ready to set the machinery in motion for construction of two giant parking lots underneath Grant Park from Randolph to Jackson. . . . Many Loop stores are staying open both Monday and Thursday nights to compete with outlying merchants. Additional crowds attracted to the Loop on these nights give a lift to downtown theatres. . . . Charles Lansky has moved from the Astor to the Ziegfeld as assistant to Ziegfeld managing director Art Steagall. . . . The Oneida Theatre, Oneida, Ill., is closing. . . . "The Narrow Margin" has been held for a second week in its move-over run at the Carnegie, Chicago; the film had its first Chicago showing at the Esquire. . . . The reopened Manor dropped its "Art house" policy after an unsuccessful launching with "The Bicycle Thief." The management is trying two-for-ones, with all escorted women being admitted free. . . . Richard Orlikoff has moved his law offices to the 134 N. La Salle St. Building. . . . Attorney Thomas C. McConnell leaves for an extended tour of Europe next month. . . . Vittorio de Sica's "Miracle in Milan," which had its first Chicago run at the World Playhouse, follows "Narrow Margin" into the Carnegie. . . . Outlying houses are looking forward to better grosses with "Quo Vadis" scheduled to break June 6 in its first subsequent runs. . . . James Coston spent last week-end at Notre Dame receiving an honorary degree. . . . Sam Isaacson, Clark theatre projectionist, is back on the job after a stay in the hospital.

(Continued on opposite page)

WHEN AND WHERE

- June 2:** Annual meeting, Manitoba Motion Picture Exhibitors Association, Royal Alexandra Hotel, Winnipeg, Manitoba, Canada.
- June 4:** Motion Picture Industry Symposium, sponsored by the Hartford Times, Times Tower, Hartford, Conn.
- June 4, 5:** Annual meeting, Tennessee Theatre Owners Association, Nashville, Tenn.
- June 9-11:** Texas COMPO, public relations conference, Hotel Adolphus, Dallas, Texas.
- June 16-18:** Annual summer convention, Virginia Motion Picture Theatres Association, Hotel John Marshall, Richmond, Va.
- June 17, 18:** Annual convention, New Mexico Theatre Association, La Fonda Hotel, Santa Fe, New Mexico.
- June 22-24:** Annual convention, Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.

CINCINNATI

Business, although still spotty, is showing some slight improvement, and exhibitors are somewhat more optimistic. . . . The RKO Lyric, playing "Chained For Life," starring the Hilton Sisters, also is presenting these Siamese Twins in person on the stage to good returns. . . . The Starlight drive-in, at Roseville, Ohio, closed about a month ago when the screen tower was blown down during a heavy wind storm, will reopen before the end of the month, following replacement of the tower, according to Dorman Law, who operates the theatre. . . . The new 250-car Davis drive-in, recently completed on a four-acre tract at Stanford, Ky., has been opened by Henry Davis. . . . Ed Ramsey, operating the Plymouth, the only theatre in Plymouth, Ohio, again will show outdoor pictures there one night a week, when he will close his house. The showings, as in previous years, will be sponsored by local merchants, whose places of business will remain open on the nights of the outdoor screenings. He also will show outdoor films weekly in nearby towns which have no regular theatre.

CLEVELAND

The spotlight in Cleveland was directed to a double header—the 17th annual ITO convention marking the end of the 28-year term of presidency of Martin George Smith of Toledo and the personal appearance of Janis Carter of Cleveland and Hollywood, starring in RKO's "Half Breed," now playing at the RKO Palace. Miss Carter, guest of honor at the ITO banquet made one personal appearance and that was in the local RKO exchange. . . . Sam Stecker, Myer Fine, Leroy Kendis, all of Associated Circuit and Henry Hellriegel announce plans are completed for construction of a 100-room deluxe motel at 773 Wick Ave., Youngstown. . . . Harry Whitesell, father of M-G-M booker Jerry Whitesell, died suddenly at his home in Greenville, O. . . . Cleveland Variety Club is sponsoring a testimonial dinner on Monday, June 2, in the Hollenden Hotel for Nat Wolf who on the first of June resigns as Ohio zone manager, a position he held 20 years. Dick Write of the theatre department and Jerry Wechsler, Warner branch manager, are in charge of arrangements. . . . Julius Lamm, manager of the Uptown Theatre, Cleveland and Mrs. Lamm are vacationing in Florida. . . . Tony Rackoci closed his Rialto theatre, Kenmore. . . . Corp. Jerry Alley, son of Republic salesman Tom Alley, is back from 18 months active service in Korea. . . . Guido and Raymond Spayne, of the Lyn and Southern theatres, Akron, are in fair condition at Marymount hospital, Cleveland, after an automobile accident occurring in Bedford en route from Film Row to Akron.

COLUMBUS

Charles Sugarman, former manager of the World, is returning to that post following a year as manager of the Kentucky, Louisville, Ky. Illness of his father, Al Sugarman, caused the change. . . . Capacity audiences were attracted to the 19th annual cooking school sponsored by the *Columbus Dispatch* at RKO Palace. The Palace will be host to the state Republican convention July 31. . . . George Atkinson, who was theatre editor of the *Dispatch* here in the

REAL PUBLIC RELATIONS FOR COMMUNITY AND INDUSTRY



On a visit to the MGM studios, above, are left to right: Wallace Shaffer, manager of the Strand theatre, Dubuque, Ia.; Dick Hoerner, formerly of Dubuque and now star of the Los Angeles Rams; Deborah Kerr; Tom Pace, winner of the Dubuque Boys Club citizenship award, and Mrs. Shaffer.

The story of the exhibitor as a force in his community, working for both the good of the community and of the motion picture industry, is happily illustrated this week by Wallace Shaffer, manager of the Strand theatre, Dubuque, Ia. Sitting in on a luncheon last month honoring 13-year-old Tom Pace, winner of the Central Region's Boys Club citizenship award, Mr. Shaffer conceived the idea of a trip to Hollywood for the boy, both as a token of appreciation to the winner and as an incentive to others to work harder and to reach just such a goal.

In comparatively no time at all, the trip was arranged with the help of Howard Strickling, MGM, and Arthur De Bra and Duke Wales, of the Motion Picture Association of America. To finance the venture,

Mr. Shaffer, who also is chairman of the Dubuque Lions' Boys and Girls Committee, obtained the aid of the local AF of L, Elks, Kiwanis, Lions, Eagles and CIO Council. The result was a two-week stay in Hollywood for Tom Pace, winner over 25,000 other boys from 27 clubs.

Accompanied by Mr. and Mrs. Shaffer, Tom stayed at the Beverly Hills Hotel, was entertained by stars and other personnel at MGM, Paramount, 20th Century-Fox and Warners. In addition, there were guest "shots" on numerous radio and TV programs. The end result, besides one happy boy, has been the highest kind of public relations for the club, the community and the industry involved. Mr. Shaffer sums it up by stating, "I believe in doing the job—not just talking about it."

early years of the century, was in town for Columbia for showings of "Death of a Salesman" and "The Marrying Kind." . . . Walter Kessler, manager of Loew's Ohio, was guest speaker at the closing business session of the ITO convention in Cleveland. . . . Patricia Monro, *Ohio State Journal* staff member and film reviewer, was drowned in a boating accident at Buckeye Lake, Ohio. . . . End of charity bingo here was seen following the conviction of Mrs. Clarissa Barr on charges of promoting a scheme of chance. Mrs. Barr is manager of a keno and bingo parlor on S. High Street.

DENVER

Russell Allen, who operates year-round theatres in Farmington, and Kenneth Crawford, are building a 325-car drive-in there, and will open soon. . . . Fred Brown, film buyer and booker for the Black Hills Amusement Co., went to Rapid City, S. D., for conferences at the home office. . . . Columbia will world premiere "Cripple

Creek" at the Paramount July 10. . . . Jim Parsons, National Screen Service branch manager, attended a sales meeting in Chicago. . . . Frank Carbone has resigned as booker at MGM to enter other business. . . . Attending the MGM sales meeting in Chicago were Henry Friedel, branch manager; Mike Cramer, office manager; Jerry Banta and James Micheletti, salesmen, and William Prass, publicity man. . . . Ben Duran, Lippert Pictures booker, has joined the Coast Guard, and has left for Alameda, Calif., to enter training.

DETROIT

The Board of Directors of Allied Theatres of Michigan has set October 20 thru 22 for the annual convention which will be held in the Variety Club Rooms in the Tuller Hotel. . . . Community Theatres which operates the 1,800-car Belair drive-in is having extensive landscaping work done on land surrounding

(Continued on following page)

(Continued from preceding page)

the drive-in. . . . "African Queen" at the Fox is the only top grosser for the past two weeks. . . . Rufus Shepherd, manager of the Palms said the first-run house will continue to operate on all-night basis since the first experiment proved to be highly satisfactory. . . . The DeLodder Circuit has taken over the East Bend from Affiliated Theatres. . . . J. Oliver Brooks, director of public relations for the Butterfield Theatres of Michigan circuit, has been replaced by Walter J. Norris, former city manager of Grand Rapids, Michigan. Mr. Brooks retired three weeks ago, after 28 years with the circuit. . . . Altec Service has moved to new offices in the Fox Theatre Building. . . . Aldo Ray, appearing in "The Marrying Kind" paid a visit to Detroit. . . . Roger Robinson opened his Ypsi drive-in recently with free souvenirs for fans the opening day. The Cinema, first-run art house, has been closed down by Sam Baker, owner.

HARTFORD

Harry F. Shaw, division manager, Loew's Poli-New England Theatres, has been named chairman of the entertainment committee for the annual benefit show for the New Haven Junior Police Boys Organization. . . . Dr. Jack Fishman of the Fishman Theatres, New Haven, has been elected vice-president of the New Haven Jewish Centre. . . . Sam Cornish, manager-partner, Niantic theatre, Niantic, Conn., is marking his 45th year in the motion picture industry. . . . Atty. Joseph H. Shulman, Shulman Theatres, Hartford, and Mrs. Shulman, are enroute to Paris on a two-month vacation. . . . Charles Tobias of the song-writing team of Tobias and Peter DeRose, in Hartford in advance of Warners' "About Face," as was Lisa Ferraday, whose to-be-released films include "The Merry Widow."

INDIANAPOLIS

Bill Saal and Mickey Gross of Republic were here to set up the midwest premiere of "I Dream of Jeannie" at the Circle June 5. . . . Charles Niles, Anamosa, Iowa, talked caravan expansion plans at the Allied Theatre Owners of Indiana offices here. . . . Forrest Tucker made a personal appearance at the Twin drive-in. . . . Manny Marcus has abandoned his art film policy at the Ritz in favor of subsequent runs until Fall. The Cantor circuit immediately returned art films to the Esquire. . . . Marc Wolf and Trueman Rembusch were to attend the Kentucky Allied Theatre Owners Convention at Louisville. . . . Charles Thompson is now operating the Avalon, neighborhood house. . . . Donna Roels has been promoted to booker at Universal. . . . Ralph Fisher has reseated the Maumee at Fort Wayne.

KANSAS CITY

Attendance of more than 200 men and women marked the second annual dinner-dance of the Motion Picture Association of Greater Kansas City. . . . The board of directors of the Allied unit of Kansas and Missouri discussed participation in a campaign this summer for Movietime U.S.A. Beverly Miller was named to represent the Allied body in plans for setting up an area organization for the program. . . . Art theatres: "The Man in the White Suit" is in

its seventh week at the Vogue. The Warwick is showing "Her Pained Door." . . . The Kimo holds "Rashomon" for a second week. . . . "Wait Till the Sun Shines, Nellie" was moved over from the Fox Midwest's four day-and-date firstruns, to the Esquire for a second week in Kansas City. . . . Paramount theatre had a double bill—where usually there is a single feature. And the bill evidently caught on—the attendance seemed far above average: "Anything Can Happen" and "Flaming Feather." . . . Attending the board meeting of the Allied Unit of Kansas and Missouri, were Jay Wooten, president; F. L. Norton, Ben Adams, Ray Cook, Joseph Ghosen, Eugene Musgrave, Glen Cooper, V. Anderson, William Silver, and Warren Weber.

LOS ANGELES

Ben Fish, Goldwyn representative, has returned from a tour of the entire United States. . . . Harold Wirthwein, Monogram-Allied western sales representative, returned after a two weeks swing through the eastern city branches. . . . Clarence Olsen, Paramount branch manager in Seattle and former branch manager for United Artists in San Francisco was in town to attend his company's sales meeting. . . . The producers of "Without Warning" visited the UA office and treated the entire sales staff to lunch. . . . The LAMPS show this year proved to be a huge success, with such stars as Steve Cochran, Michael O'Shea, Adrian Booth and Benny Rubin acting as Masters of Ceremonies. . . . The O.E.I.U. local No. 174 called a special meeting of its members and elected the following officers: Lou Largy, lot chairman; Joe Zangrilli and Edith Garfine, board representatives. . . . Out of towners seen on the row were Earl Strebe, Palm Springs; Al Birnham, Monrovia; Leo Mamacher, San Diego; and Frank Valuskis, Buena Park.

LOUISVILLE

E. L. Ornstein, head of E. L. Ornstein Theatres, Marengo, Indiana, operating indoor theatres in Southern Indiana and Kentucky, has leased his Rialto theatre at Marengo to T. C. Terry. Mr. Terry is reported new in the theatre business and is a resident of Marengo. . . . Bob Bowman, manager of the Rio theatre, Cloverport, Kentucky is again devoting full time to the operation of the theatre following his release from the Army Air Corps. During his absence the theatre was under the capable direction of Mrs. Bowman. . . . According to a report of state revenue compiled by the Department of Finance, and the Department of Revenue, tax revenue on amusement (combined) for April, 1952 was \$100,930 as compared to \$80,070 for April, 1951, indicating an increase of \$20,860. . . . Louis A. Arru has announced plans for immediate opening of the second half of his Twin drive-in theatre here, running separate programs on each the west and east screens, primarily for week-ends at the moment. Also opening with an additional screen is Reach McAllister at his Theatrical Twin drive-in Jeffersonville, Indiana. Separate programs will also be run on the Theatrical double screen. These additional screen openings give the Falls Cities Area two additional theatres now in operation, increasing the total screens to 11. . . . Out of town exhibitors seen on the row recently included: Oscar Hopper, Arista,

Lebanon, Ky.; A. N. Miles, Eminence, Ky.; J. E. Thompson, Sunset and Riverside drive-ins, Bowling Green, Ky.; Guy Roehm, Elks and Grand, New Albany, Ind.; Bob Enoch, State and Grand, Elizabethtown, Ky.; and C. K. Arnold, Arco and Melody, Bardstown, Ky.

MEMPHIS

Fourteen of the 22 Memphis theatres which have been using a student-discount card issued to 19,000 high school students will extend the use of these cards through June 30. The cards expired May 31. Theatre which will extend them are: Airway, Capitol, Crosstown, Idlewild, Joy, Lamar, Linden Circle, Luciani, Madison, Malco, Memphian, Normal, Rosemary and Royal. These cards entitle the teen-agers to a discount of about 40 per cent when purchasing a ticket. . . . A streetcar strike hit Memphis May 22. First run attendance took a nose dive. Four of the five downtown first runs said business dropped severely. The fifth said the loss was slight. The strike was still in progress the first of this week. . . . Dana Andrews, screen star, and his wife, the former Mary Todd, spent the week-end in Memphis visiting Mr. and Mrs. Russ Pritchard, friends. . . . Mid-South exhibitors shopping and booking on Film Row included Louise Mask, Bolivar; Leon Roundtree, Holly Springs; R. X. Williams, Oxford; W. L. Moxley, Blytheville; Jeff Singleton, Tyrone; William Elias, Osceola; Lloyd Hutchins, Kensett; Don Landers, Harrisburg; and K. H. Kinney, Hughes. . . . R. C. Settoon, branch manager, Universal, was in Atlanta on business. . . . Clayton, Tunstall, division manager, Malco Theatres, Inc., made a business trip to Jackson, Tenn.

MIAMI

Wometco extended invitations to all members of the Miami blue-ribbon grand jury to see "The Captive City" at the Carib, Miami or Miracle theatres. . . . The Flagler is experimenting with Spanish film offerings. . . . Since the resignation of Roy Williams as manager of the Cinema, William Weiss has been acting manager. . . . The ads boosting the southern premiere of "Skirts Ahoy" at the Colony Art all emphasized the appearance in the film of Miami's child wonder swimmers, "Bubba" and Kathy Tongay, famous for their permission-refused attempt to swim the English Channel last summer. . . . The good-natured rivalry among theatres in Wometco's 'Big League' contest continues with the top ranking houses tenaciously hanging on to their spots. The 11th week top 'nine' were Carib, Miracle, Mayfair Art, Gateway, Lincoln, Surf, Miami, Parkway and Grand.

MILWAUKEE

When Mrs. Aimee Alexander wife of the late Grover Cleveland Alexander, was here to exploit "The Winning Team," Bob Groenert, manager of Warner's Alhambra theatre, escorted her around town. They got very good write ups on the sport pages of both the *Milwaukee Journal* and the *Milwaukee Sentinel*. . . . 20th-Century's "Wait Till the Sun Shines, Nellie" had 125 bookings in a four-week period here in this territory. . . . Fox-Wisconsin's Venetian, State and Riviera theatres will be taken over by

(Continued on opposite page)

(Continued from opposite page)

Standard theatres. . . Changes in management here are: Joe Pecora from the Garfield to the Allis theatre. . . "The Greatest Show on Earth" is in its fourth week at the Riverside theatre.

MINNEAPOLIS

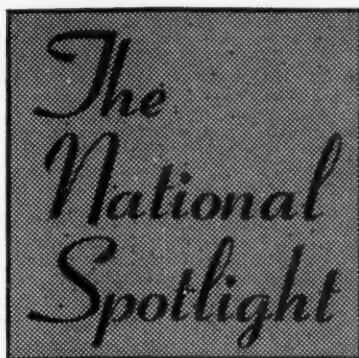
Sidney Lax, Columbia salesman, Minneapolis branch office, is honeymooning in New York State following his recent marriage to Miss Betty Ritt, office employee of RKO Pictures, Minneapolis branch office. . . Joseph Murphy, North and South Dakota salesman for Republic has resigned. . . J. T. McBride, Paramount branch manager, is in Chicago on a business trip. . . F. T. Murray, Universal executive from the home office, was in town. . . Louis Bednarik, is re-opening the shuttered Lake theatre at Rib Lake, Wisconsin. . . Lauren Garnett, LeRoy theatre, LeRoy, Minnesota, and Donald W. Gilbert, Bryant theatre, Bryant, South Dakota, were Film Row visitors from the area.

NEW ORLEANS

Ground will soon be broken for a drive-in near Kaplan, La. Owners of the new project are Joy N. Houck, president Joy Theatres, Inc. and Jack O'Quinn, circuit operator. . . F. G. Prat, Jr., circuit theatre operator is well on the mend after a recent operation in Hotel Dieu. . . Ben Hill, exploiter, assisting Rodney Toups, manager of Loew's, Inc., with the merchandising of "Ivory Hunters" which is slated for a June 6 opening. . . Visiting and booking were Jack O'Quinn, Kaplan, La.; H. Solomon, McComb, Miss.; E. V. Landache, Biloxi theatre owner; Ed Ortte, Gulfport, Miss. and Pensacola theatre owner-operator; William Shiell, Marrero drive-in and his associate, Ed Jenner, Ellisville, Miss.; E. M. Jones, manager, St. Bernard drive-in; S. J. Gulino, Kenner, Kenner, La.; Kenneth Giddens and W. E. Limroth, Ala.; and Bob Long, Rebel drive-in, Baton Rouge, La. . . R. E. Fowler closed his Green Frog Theatre in Tallulah, La. . . Albert Tate has taken over the operation of his Jan in Ville Platte, La. . . Preopening ceremonies were staged in front of the Orpheum theatre where "Okinawa" is showing.

OKLAHOMA CITY

Oklahoma Tax Commission reports sales tax for the month of March, 1952, for theatres at 320 returns and \$27,992, as compared with 360 returns and \$28,177 for the month of March, 1951. . . Christine Larson, star in the motion picture "Brave Warrior" was to appear in person on the stage of the State theatre Thursday (May 22). . . Lewis B. Sponsler, 59, theatre manager in Fort Scott, Kas., since 1939 died after suffering a heart attack. . . Hi-Park Drive-in, Inc., Oklahoma, has been granted a charter in Texas for 10 years. . . Skelton Theatres, Inc., Temple, Texas, has been granted a charter for 50 years. . . At Lufkin, Texas, auto license numbers drawings at theatres there have been ordered discontinued by District Judge H. T. Brown. At the request of the county attorney, James Moore, the judge issued a restraining order stopping the drawings, which, the attorney argued violated the existing gambling laws of the state of Texas.



OMAHA

The Orpheum is about ready to go with television offerings, according to Tristates District Manager William Miskell. He reported the technical work about finished. . . Jimmy Emerson, son of Tristates' veteran publicist Ted Emerson and showman of note with Creighton University dramatic clubs, will start work on his Masters Degree at Catholic University this fall. . . North Platte High grads will be treated to a preview of "Has Anybody Seen My Gal" at the Paramount theatre following commencement, compliments of the Kiwanis Club. . . Omaha theatres backed the Cerebral Palsy Drive with collections. . . The U-I office was represented at the Chicago meeting by exchange chief Iz Weiner and salesmen Ed Resnick, Sol Reif and Harry Fisher. . . Walt Fletcher expects to have his new O'Neill, Neb., drive-in operating the first part of June.

PHILADELPHIA

Warner Theatre circuit closed the Forum and Colony as did the Northeastern, which was a week-end operation. Closing for the summer will be the first-run Aldine and the Felton, neighborhood operation. . . Sam Abrams, projectionist at the Casino, has taken a lease on the Adelphi, which was last operated by Abe Sunberg. . . Mel Fox has added the Roxy, Maple Shade, N. J., to his area independent chain. . . Tom Lazarick is now doing his own booking and buying for the New Ritz. . . Lower Pottsgrove in nearby Montgomery County, approved a 10 per cent amusement admissions tax, effective June 15. . . Jack Engel, manager of Screen Guild, announced that his exchange has taken over the distribution of two Burstyn films, "Tomorrow Is Too Late" and "Miracle In Milan". . . Sam Tannenbaum is doing the booking and buying for the Lyric, Atlantic City, N. J. . . With the closing of Warner Theatres branch office in Newark, N. J., several clerks and members of the accounting staff have joined the circuit staff here. . . Floyd Schieb and Leon Leitzel open the new Halifax drive-in, with a 350-car capacity, at Halifax, Pa. . . Tim Holt, RKO Western star, on tour with a Western revue, added live entertainment for the first time to the Midway drive-in near Lewistown, Pa., for a single night's personal appearance. . . Leo Posel, veteran exhibitor, was elected first vice-president of the Deborah Sanatorium, at nearby Brown's Mills, N. J. . . WFIL-TV acquired exclusive

TV showings in this area for a new group of 13 Alexander Korda films which have been exhibited within the past 18 months, and a collection of 26 standard film favorites created by Peerless Television Productions of Hollywood.

PITTSBURGH

Jack Judd, branch manager for Columbia, did a good job hosting the Variety Club's weekly family night. He had starlet Christine Larson and four Indians present. They are making a personal appearance tour in connection with "Brave Warrior". . . Another local house closed recently when Elmer Hasley put the shutters up on the Main theatre at East Pittsburgh. . . George Marlier, who does the art work for the Harris circuit, has the top role in "Bum Voyage" a musical revue staged by the Emsworth Sacred Heart Church. . . John Walsh, manager of the Fulton theatre is busy combing the town trying to locate old time minstrel men for the opening of "Jeannie With the Light Brown Hair". . . Wayne McPeak, who formerly worked with the Harris chain, has been named manager of the Manos theatre in nearby Tarentum.

PORTLAND

Walter Hoffman, Paramount field man, in town to line up promotion for "Red Mountain" with Paramount theatre manager Oscar Nyberg. . . Allan Weder, RKO field man, also in town for a few days. . . Jack Matlack, J. J. Parker executive, back at his desk after four days on the MGM lot for the "Seeing Is Believing" program. . . Mayfair Theatre had a fire. Patrons were refunded their money in an orderly manner. The waste paper basket was on fire, but show did not resume. . . Nancy Welch is back to her duties as manager of the Guild and Century theatres after spending six busy days in San Francisco talking with art theatre officials. . . The Star Theatre is dark. . . The Orpheum theatre just had the interior completely redone and now is in the process of getting a beautiful front and marquee.

PROVIDENCE

Raymond Kane, maestro of the Cranston Auto theatre, is staging a monster eight-week series of "Gift Shows" in one of the most pretentious promotions ever staged in this area. Local merchants are cooperating by running sizeable newspaper promotion. . . Anthony Boschetto, E. M. Loew's drive-in manager, recently became father of a third baby girl. . . The Metropolitan has closed for the summer. . . The Raynham Auto theatre was recently the scene of a gigantic Public Auction Sale. A new use for an open-airer, but it was highly necessary considering the fact that a ferris wheel, merry-go-round, and several carnival trucks and trailers were among the items to be auctioned off. . . Maurice Druker, Loew's State manager, recently, in paid newspaper advertising, offered to refund all admissions to patrons who visited his office and truthfully said they did not enjoy "Belles On Their Toes". . . The third successive stormy Sunday sent would-be amusement park merry-makers into the sanctuary of their favorite film houses. . . In a series of "good-will" promotions aimed to win new

(Continued on following page)

(Continued from preceding page)

patrons, Ray Kane of the Cranston Auto theatre, installed "bottle warmers" so parents of infants could dispense with baby-sitting; appealed to the hard-of-hearing by emphasizing the advantages of individual speakers in cars; and "sold" the aged and infirm on the idea that they, too could attend the movies, in the comfort and privacy of automobiles. All these gestures have had a good effect on boxoffice figures.

ST. LOUIS

"Anything Can Happen" with Jose Ferrer, was put into a west St. Louis art theatre, the Shady Oak, instead of a first run downtown and the happy picture is doing standing room only business. More talk about that picture than any in a long time. . . . Charles Le Roi, a member of the St. Louis Theatrical Brotherhood since the turn of the century, died. He was 76 years old. . . . Exhibitors visiting from out state and southern Illinois included Charley Mounds of Vaile Park, Mo.; Charles Weeks, Jr., of Dexter; Dean Davis of West Plains; Herman Tanner of Pana, Ill., and Tom Bloomer of Belleville, Ill. . . . Neighborhood theatre Plymouth and Maffitt closed for the summer. . . . Harry C. Arthur, back to the West Coast. . . . Harold Wertheim, Western Division Manager for Monogram, due for a St. Louis visit.

SAN FRANCISCO

Nick Trapattas, former assistant chief of service, Loew's Warfield, has been upped to chief, replacing Robert Cardwell, resigned. Doorman George Uribe has been named assistant chief of service. . . . Gene King, formerly assistant, Cres, Fresno, Fox West Coast, is now manager of the State, Lodi, replacing Stanford Link transferred to the Capitol, Sacramento. . . . Max Bercutt, Warner Bros. field man, is in Seattle. . . . Sherrill C. Corwin, president, North Coast Theatres, has returned to Los Angeles after several days conference with city manager Graham Kinslingbury. . . . Mrs. Rotus Harvey is recuperating at her home after surgery. . . . John Norcop has returned to the Fox theatre as press agent. Visiting the local MGM exchange are Jack Kelly, home office short subject representative; Oliver Broughton, of home office maintenance, and Pincus Sober of the legal department in New York. . . . Charles Pease, brother-in-law of Rotus Harvey and executive of the Exeter Amusement Co., is recuperating at home after an operation. . . . Hannah Oppie, executive secretary WTO, is expected back after three-weeks illness. . . . Clayton Gran and O. F. Klint opened the 398-car Lucky drive-in at Turlock May 28. They will personally operate the drive-in which they planned, graded and built without outside help. Ed Rowden Co. is also booking for the 300-car Starview drive-in at Bolder Creek and the reopened 300-seat Grand at Pollack Pine, owned by Robert Broadbent.

SEATTLE

Twelve days after the death of her husband, Mrs. Bess Allen Hays died. She was the widow of Richard E. Hays, the late music and drama critic of the *Seattle Times*. . . . Vic Gauntlett, advertising manager of Evergreen Theatre Corp., is recuperating in the Columbus Hospital after a heart attack.

Will J. Conner, executive vice president of Hamrick Theatres, returned from MGM's "Seeing Is Believing" meeting at Los Angeles. . . . "The African Queen" is now in the fifth week of its first run engagement at the Blue Mouse. . . . "Red Ball Express" had a gala premiere opening at the Orpheum. . . . Jack Neville, for 11 years the owner of the 45th Street Theatre, announced he has sold it to C. D. Tatem of California. . . . Chris Paulsen of the Denali theatre at Anchorage, Alaska, was on the Row. . . . Also here from Fairbanks, Alaska was Miriam Dickey buying and booking. . . . Visitors on Film Row included Curtis Dawley of Redmond, Harry Ulsh of Anacortes, Ernie Thompson of Pt. Townsend, Jerome Divis of Brewster, L. A. Knott of Tietan, Arnold Larson of Bellingham.

TORONTO

Dewey Bloom, advertising and publicity chief for MGM in Canada, still confined to his home with a serious illness. . . . Wanie Tyers, of Odeon's publicity staff, confined to his home for a couple of days with the flu, as was Clare Appel of the Canadian Motion Picture Distributors Association. . . . Special re-broadcast of the preview of "Pride of St. Louis" at the Odeon Craton carried over CKEY, a week after the picture opened. . . . The ball-game of Tent No. 28, Variety Club, set for August 7 this year. . . . Openings this week include: "The Young and the Damned," "Faithful City," "My Son John," "Singin' In the Rain". . . . All the new picture openings were slanted for the May 24 holiday which proved a bonanza with rain all during the day and rain in the evening. . . . New film critics in the Canadian publishing field are Jay Alexander for *Leisure* and Ron Poulton for *Chatelaine*, both national publications. . . . Jerry Campbell sold his interest in five drive-ins to A.I. Rosenberg of Kitchener. . . . Visitors to the Toronto Film Row included Nat Kramer of Eros Films, London, and Walter Gould, of New York. . . . Pete Barnes, exhibitor and founder of Foto-Nite, addressed service clubs in Palmerston and Beamsville on the motion picture industry. . . . Associated Screen News prepared a colored short on stocks.

WASHINGTON

Jake Flax, Republic branch manager, returned from a two-week check-up at the Johns Hopkins Hospital in Baltimore. . . . The Variety Club Board of Governors will meet on June 2. . . . MGM had a gala premiere of "Skirts Ahoy!" at the Capitol theatre here on May 22, with Esther Williams in person at the evening performance. . . . Prominent Washington showmen seen at the Variety Club luncheon honoring Secretary of the Navy Dan Kimball, were: George Crouch, general zone manager, Warner Bros. Theatres; Orville Crouch, Eastern Division manager, Loew's Inc.; C. Glenn Norris, Atlantic Division manager, Twentieth-Century-Fox; Tony Muto, Washington Representative, 20th-Fox; Morton Gerber, president, District Theatres; Sam Roth, president, Valley Enterprises; Fred S. Kogod, president K-B Theatres; Joseph Rosen, branch manager, 20th-Fox; Jack Bryson, legislative information service, Motion Picture Association; Sidney Lust, president Lust Theatres; Frank M. Boucher, general manager K-B Theatres; and others.

Push Schine Theatre Sale

Attempts were made this week by the Schine circuit to speed the divestiture of 23 theatres, one undeveloped site, and one non-theatrical property under the terms of the anti-trust decree. These holdings must be sold to comply with the provisions of the consent decree entered in the anti-trust suit.

The Schine interests inserted advertisements in the trade and daily press, listing the various properties and inviting bids. Elsewhere on the trust front, RKO Theatres was also using public advertising in its efforts to dispose of its stock interests in Metropolitan Playhouses as required by the consent decree affecting the circuit. The ads sought bids for the circuit's Class A stock in Metropolitan Playhouses, which operates more than 100 theatres in metropolitan New York and New Jersey.

The ads also invited bids for RKO Theatres' stock in Gifts, Inc., which is the operator under lease of the Times theatre in Cincinnati.

Under the most recent divestiture schedule, revised some time ago because of the Schine circuit's inability to dispose of the required properties within the originally scheduled period, the circuit must dispose of eight properties by June 24, eight more by December 24, and the remainder by June, 1953. The deadline for RKO Theatres in the Metropolitan situation is December, 1952.

Hartford Film Symposium Scheduled for June 4

Top executives of the film industry in the northeast will attend the second Hartford *Times* Motion Picture Industry Symposium June 4 at Times Tower, atop Talcott Mountain. Reservations already have been received from Joseph R. Vogel, Oscar A. Doob, Harry F. Shaw, Lou Brown, Lou Cohen and Fred R. Greenway, Loew's Theatres; Martin J. Mullin, Harry Browning, Ray McNamara, New England Theatres; Harry Feinstein, Harry Goldberg, James M. Totman, James F. McCarthy, Warner Theatres; Francis M. Winikus, U.A.; Ken Clark, Alfred Corwin, Arthur DeBra, MPAA; C. E. McCarthy, COMPO; E. M. Loew and George E. Landers, E. M. Loew circuit. Eric A. Johnston, MPAA president, and Ronald Reagan, president, Screen Actors' Guild, will be on the speakers' program, with the *Times* playing host to newspaper publishers, managing editors and motion picture editors from Connecticut and western Massachusetts in a day-long discussion of common ailments of the film industry, as related to the press.

"Life" Covers Granger

Life Magazine, in its issue of May 26, carries a cover portrait of Stewart Granger, MGM star, as well as a four-page spread on the actor including scenes from "Scaramouche," "The Wild North" "King Solomon's Mines" and "Prisoner of Zenda."

Metro Studio Visit Echos Still Sound

Enthusiastic reaction to MGM's "Seeing Is Believing" exhibitor trip to the Culver City studios was still flowing in this week to the New York home office and Hollywood headquarters, as exhibitors speeded plans to relay their enthusiasm to the public.

Many of the 100 leading circuit operators who were the guests of MGM in Hollywood to see future product already have put into work extensive promotion and publicity plans to acquaint the public with what they can expect in the way of MGM pictures.

This week, praise of MGM's objective in bringing the exhibitors to Hollywood, and what they saw when they arrived, was forthcoming particularly from two of the most prominent circuit operators in the northeastern states: Samuel Pinanski of the American Theatres Corp., and Louis W. Schine, of the Schine circuit.

Mr. Pinanski, who with his executives met with MGM representatives in Boston, was lavish in his praise of the completed product he saw. Mr. Pinanski also reaffirmed his confidence in the future of the industry, predicting an upsurge in theatre attendance.

Mr. Schine detailed his experiences during "Seeing Is Believing" in a special brochure distributed to all circuit personnel. Contained in it are suggestions for transmitting the information to newspapers and the general public.

William W. Farley Dies

William W. Farley, 78, co-developer of Albany's film row and owner of local exchanges as well as theatres in Schenectady, Catskill and Yonkers, died May 21 in Albany Hospital after an illness of several months.

Abraham Nasser

Abraham Nasser, 94, founder of Nasser Brothers Theatres of California back in the nickelodeon days, died in San Francisco May 21 after a long illness. He is survived by his widow, a daughter and his sons, William, Elias, Richard, George, Henry, James and Theodore Nasser.

Frank L. Root

Frank L. Root, 70, former theatre owner of St. Louis, died May 21 in a St. Louis hospital. Mr. Root opened the Eagle theatre, one of the first in the city, and later owned the Family and Peerless.

Ralph Rockafellow

Ralph Rockafellow, 54, director of advertising, publicity and promotion for Paramount Television Productions, Inc., died suddenly May 26. He had been with Paramount since 1948 and prior to that was associated with advertising agencies. He leaves a wife, a son and a daughter.

IN NEWSREELS

MOVIE TONE NEWS, No. 43—President Truman's speech at West Point. Gen. Ridgway's address to Congress. France honors Gen. Eisenhower. Eric Johnston speaks on films. Europe-bound liner jammed. Rodeo auto thriller.

MOVIE TONE NEWS, No. 44—Truman at Annapolis. German peace treaty signed. Italian elections. Gen. Ridgway at United Nations. Johnny Ray married. Gen. Boatner on Kojé job. Cosmotron. Dog show. Tennis.

NEWS OF THE DAY, No. 27—President at West Point. Congress hears Gen. Ridgway. France honors Eisenhower. Windsors sail for Europe. Auto race. Polo.

NEWS OF THE DAY, No. 28—Margaret Truman at Boy Scout show. German peace treaty. Ridgway honored on departure. New Kojé commander. Truman at Annapolis. New atomic marvel. Dog show. Canada turf classic.

PARAMOUNT NEWS, No. 80—Truman at West Point. Gen. Ridgway. Dress and bathing suit fashions. Eric Johnston discusses films. Eisenhower in farewell to Europe.

PARAMOUNT NEWS, No. 81—German peace treaty. Atom smasher. Over billion volts. Dog show. Italian vote. Ridgway departs. Kojé. Margaret Truman and Boy Scouts.

TELENEWS DIGEST, 21B—Truman at West Point. New "Freeway" highway in Hollywood. U. S. aid abroad. Royalty at flower show. Steeplechase.

TELENEWS DIGEST, 22A—Germany. UN honors Ridgway. Democracy in India. Johnny Ray weds. Underground garage. Giant wrestler. Softball.

UNIVERSAL NEWS, No. 563—Future general at West Point. Eisenhower's farewell in Denmark. Chile road building. Iraq regent in Spain. Miss Universe wheels.

UNIVERSAL NEWS, No. 564—Kojé. New Dutch canal. Boy Scouts in New York. Mellon Memorial Fountain. Truman at Annapolis. Dog show. Auto race.

WARNER PATHE NEWS, No. 62—Ridgway before Congress. Truman at West Point. France bids farewell to Eisenhower. Fawn in the news. Chilean roads. Miss France. Eric Johnston.

WARNER PATHE NEWS, No. 63—Atom smasher. New Kojé films. Gen. Ridgway at UN. Truman at Annapolis. Margaret Truman. German treaty. Dog show. Racing.

International Newsreels Pool Olympic Coverage

Eight newsreels crews representing all countries outside the Iron Curtain will pool coverage of the Olympic Games at Helsinki, Finland, July 19 to August 3. The crews are from the United States, Great Britain, Italy, and Holland. They will be under supervision of John D. Le Vien, Warner Pathe News editor. A new laboratory in Helsinki will enable developing and printing there.

Universal's Realart Deal Profitable

Universal's reissue deal with Realart yielded the company an additional \$1,768,000 in income between June 1, 1947, and the end of the last fiscal year. This is apart from the minimum consideration of \$3,250,000 provided for in the agreement, it was revealed this week.

These figures were made known by Universal in a brochure issued primarily to note that 234,500 shares of common stock are covered by warrants and that 89,600 such warrants have been exercised. In addition to the \$3,250,000 minimum guarantee, Universal is entitled to receive from Realart 35 per cent of all gross receipts in excess of \$9,714,286 received by the latter from the reissue of Universal pictures. In the case of some of the pictures, Universal is entitled to receive from 25 to 30 per cent of the gross.

Realart's reissue rights cover the U. S., Alaska and Hawaii and include practically all the pictures produced and distributed by Universal for the seasons 1933-34 through 1945-46. All of the pictures covered under the deal have already become available for reissue.

Universal indicated that for the year ended November 3, 1951, 89.9 per cent of Universal's income came from features with other films such as shorts and newsreels supplying the other 10.2 per cent. The company's total 1951 gross was \$65,172,580. Of this figure, \$42,107,349 came from the U. S. and the rest, \$23,065,231, from the foreign market. Britain represented the most important foreign territory, accounting for an income of \$4,722,031.

THEATRES FOR SALE

IN COMPLIANCE WITH THE ORDER OF THE U. S. DISTRICT COURT, WE OFFER THE FOLLOWING PROPERTIES FOR SALE

LEASED PROPERTIES

Auburn, N. Y.; Geneva, N. Y.; Herkimer, N. Y.; Salamanca, N. Y.; Ashland, Ohio; Bucyrus, Ohio; Kent, Ohio; Piqua, Ohio; Corbin, Ky.; Lexington, Ky. (2); Maysville, Ky.; Paris, Ky.

OWNED PROPERTIES

Corning, N. Y.; Cortland, N. Y.; Lockport, N. Y.; Oneonta, N. Y.; Rochester, N. Y. (2); Perry, N. Y. (vacant lot); Ravenna, Ohio; Van Wert, Ohio (non-theatrical building); Cambridge, Md.; Easton, Md.; Cumberland, Md.

BROKERS MUST DISCLOSE PRINCIPALS
NO REASONABLE OFFER WILL BE REFUSED

ADDRESS INQUIRIES TO HOWARD M. ANTEVIL, ATTORNEY,
SCHINE CIRCUIT, INC., 40 MAIN ST., GLOVERSVILLE, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

MANAGERS, ASSISTANTS-PLACEMENT SERVICE. Confidential nation-wide service. Inquiries invited from applicants and employers. MORGAN PERSONNEL AGENCY, 130 West 42nd St., New York City. OR. 5-7866.

YOUNG MAN WITH SOME THEATRE KNOWLEDGE to train for management of circuit owned indoor and drive-in theatres. This is a great opportunity for the right young man interested in future in show business. State background, references, salary expected, and enclose photograph if convenient in first letter. COLUMBIA AMUSEMENT COMPANY, INC., Paducah, Ky.

WANTED A GOOD ASSISTANT MANAGER with experience to act as manager in night theatre in a small town in New York State. Good hours, good salary. APPLY BOX 269, MOTION PICTURE HERALD.

THEATRES

THEATRE. ONLY ONE IN CHICAGO SUBURB of 18,000. Owner now lives in Florida. Selling price includes building, electric cooling system, 600 seats, screen, operating equipment. Ready for immediate operation. Will take \$14,000 down. Balance at \$199 per month. Write owner, A. LUND, 501 Seabreeze Blvd., Daytona Beach, Fla.

FOR SUBLEASE: IN ST. LOUIS COUNTY, newly constructed, modern advance design theatre. Fully equipped, 632 seats. Immediately available. WRITE BOX 268, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

POPCORN MACHINES WITH FREE SUPPLIES that return their cost. New high grade beautiful models, five sizes. Three Manley's, like new bargains. Also Hamilton scales, \$98.50. KLINKEL POPCORN MACHINES, Albion, Mich.

DRIVE-IN EQUIPMENT

HURRY! HURRY! HURRY! ORDER NOW AND open in 1952. Underground cable \$70M. Complete dual projection and sound from \$1,595.; in-car speakers \$15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Drive-in Ad of Loop Film Rouses Exhibitor Ire

CHICAGO: Exhibitors here this week were reported disturbed by an ad on the Chicago Tribune entertainment page, urging attendance at the showing of "The Greatest Show on Earth" at a drive-in theatre while it was still playing at a Loop house.

Both the fact that it has been possible for the drive-in to book the film at this time, and the contents of the ad, have pro-

USED EQUIPMENT

STRETCH YOUR \$\$\$ AT S. O. S. RECTIFIER bulbs \$4.95; coated lenses \$100 pr.; Changelovers with foot switches \$44.50 pair. Flameproofed, fungus-proofed screens 39¢ sq. ft.; beaded 49¢ sq. ft. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SHOP! COMPARE! SUPER-SIMPLEX MECHANISMS, rebuilt, \$850. 1 unit hand operated ticket machine, excellent, \$44.50; wire and aluminum reels, excellent, \$1.00; Powers mechanisms, rebuilt, \$114.50; pair Gardner 1-KW lamphouses and rectifiers, rebuilt, \$495. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

REBUILT BY S. O. S. MEANS EQUAL TO NEW. Simplex H. I. arcs, rectifiers \$795. Holmes Educator dual outfit complete with arcs \$1,295.; Hertner 50/100 amp. Generator, panel, rheostats \$495. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANTED - STAGE DRAPES AND PAINTED backdrops. BOX 267, MOTION PICTURE HERALD.

FOR SALE-1 ASHCRAFT SUPER-HIGH PROJECTION are 100 amps., 58 volts, model S 100. Perfect condition, used experimentally few hours only. Cost \$975. Sacrifice \$600. Address CROCKER COMPANY, 720 Mission St., San Francisco, Calif.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD YOUR name to S. O. S. satisfied customer list. Prices start at \$2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS-THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

FIRST QUALITY RECTIFIER BULBS, \$4.75; white sound screen, top quality, 35c ft.; Exciter lamps, 30c; parts for Simplex and Powers, 30% discount; Universal splicers, \$5.69; photocells from \$2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

WHY PAY MORE? BUY TEMPERED MASONITE marquee letters: 4'-35c; 8'-50c; 10'-60c; 12'-85c; 14'-\$1.25; 16'-\$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES. Ball-bearing bucket blade exhaust fans, 12'-\$25.50; 16'-\$37.50; 18'-\$45.50. Prompt deliveries. Blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

LIGHTS-CAMERA-ACTION! CHOOSE FROM these 35mm cameras. Bell & Howell studio \$1,950.; Arriflex with lenses, magazines, \$695.; Cineflex complete outfit \$2,000. value, \$1,295. Solarspots \$69.50; Sunspots, \$1,000W \$77.50; Art Reeve 35mm recorder \$1,995; animation stands \$1,495. up; Bell & Howell 35mm printer \$1,495.; 16mm sound readers \$139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

FORTY SAMPLES COMICAL GIVEAWAYS, \$1.00. MANUALS, Box 111, Universal City, Calif.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERVICE. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

ITO Convention Banquet A Tribute to Smith

Martin G. Smith, retiring president of the Independent Theatre Owners of Ohio, at the convention closing dinner last Wednesday night in the Hollenden Hotel, Cleveland, was praised for years of service. Other speakers were W. Ward Marsh, film critic of the Cleveland Plain Dealer; Janis Carter, actress, and Abram F. Myers, national Allied general counsel.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Hollywood Again Takes To The Road

ALL praise to COMPO for organizing and conducting the second annual program of personal appearance tours by Hollywood stars to the grass roots, where these are most appreciated and most valuable as industry and public relations. We've learned that Hollywood people make a fine impression when they come visiting at the point of sale, and that local theatres delight in the new opportunity.

"The country is hungry for news about the motion picture industry" according to Don Taylor, Paramount star traveling with Greer Garson, Victor Jory and veteran director Archie Mayo, in a unit which appeared in forty towns in less than a week. And, we might say, the public is hungry for something else than the stuff that has been handed out for too long a time by Hollywood press agents seeking a sensational headline, or a juicy gossip item, at whatever cost.

This particular unit didn't sing, or dance, or act. It wasn't a free show, it was a nicely-handled personal visit with artists whose talents were known, and who were treated as old friends of long standing. There couldn't be a better approach, for all they did was talk about motion pictures and answer questions that were intelligent and mature. "In every town we visited the squares where we appeared were jammed. In one town, they not only closed the college for the day, but the public schools as well. It did me a lot of good," Taylor continues, "to discover that people have a sincere and lasting belief in the movies, and it should make all of us redouble our efforts to produce the finest pictures possible."

Eight Hollywood personalities are reported making a triumphal tour of Pennsylvania, covering big and little towns without discrimination in favor of just the high spots. Nothing the industry has done has so restored the confidence of the little fellow than the sudden appearance of Hollywood players, right at his own front door, building good will for motion pictures and his theatre. It's a surprise that lasts all season.

FATHER'S DAY

Since we pointed particularly to Mothers' Day, on this page a month ago, we feel it is our duty—and yours—to give Father his break, come Sunday, June 15. The old man really deserves a break, in most households. He just pays the bills and nobody pays him much attention. Make him feel that he's at home, in your theatre, with your audience of well-wishers.

Seriously, Dad is the one who might like to stay home, in his easy chair and slippers, after a hard day's work. He takes Mother and the kids out to the movies, or at least he buys the tickets. A round of applause might make him feel better, and more willing and able to get out to enjoy a good movie. And we know that he likes to be appreciated, once every year.

We recall a picture from England, of a beaming, personally-gratified gentleman who was the oldest father, and how he liked the honors bestowed on him! And in Britain, they do such a good job with their "Darby & Joan" Clubs, wherein old couples have their own matinees on Thursdays (and not for children!)

Tip off your friendly merchants and do something on stage for Father, with suitable gifts and public recognition of the oldest and youngest, the father of the largest family, the one who came the farthest, etc., etc. And give Father a pass so he can bring Mother next time as your guest.

Many of the units on tour will stop over to attend exhibitor conventions, and again, it's the personal appearance of real stars, close to the grass roots, that rings true. Many treks by little groups of Hollywood people add up to nation-wide tours and coverage that reaches millions of people, probably at a cost no greater than other pre-selling procedure by less direct methods.

Q We've long suspected that the Great Atlantic and Pacific Tea Company are the best advertisers in country newspapers across the nation. They not only use large space, but they teach advertising as a policy and a program to the publishers of many weekly and county papers, for the general benefit of all concerned. Composing room foremen learn something about typography and trade practice by conforming to chain store requirements. And, incidentally, we think the A. & P. has done more to reduce the cost of living for the common man than the U. S. Department of Agriculture, over fifty years of merchandising.

Another great business organization that sets a good example is the Sears, Roebuck Company, who operate 550 retail stores in addition to their catalog business. Right now, business is "off" in Sears stores, as it is in other retail outlets, and so they bring their people into New York to attend school. It's a stiff five-day course in salesmanship, and the staff appreciate and like it. Sears say this added stimulation in selling approach offsets the difference in trade.

Q We read in the bulletin of the Allied Independent Theatre Owners of Iowa and Nebraska that good showman A. B. "Jeff" Jefferis, of Piedmont, Mo., president of Mid-Central Allied, and his able and delightful wife, Maudie, conducted a splendid presentation of small town showmanship, at the annual convention in Omaha, with slides and tape recording, clearly demonstrating that aggressive and colorful merchandising of film theatres and products is necessary, and that it paid off, in the good old days, as it does today. We'd like to hear from "Jeff" Jefferis and others about the use of tape recorders, which are now so numerous and moderately priced that you can buy one in almost any radio shop. Who will send in some pertinent information on the proper use of these modern devices in present-day showmanship?
—Walter Brooks

Pre-Selling Premieres

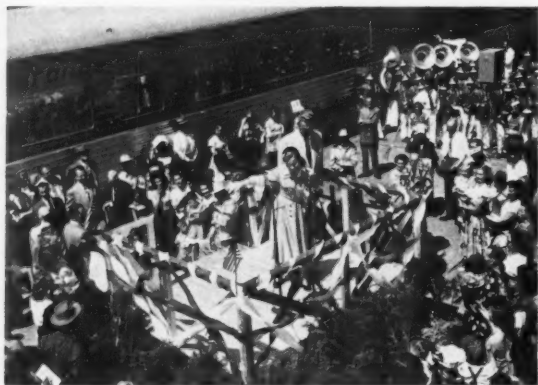
WORLD PREMIERES, diplomatic, geographic, nostalgic and photogenic, spread over thousands of miles of pre-selling areas to reach millions of potential patrons with interest-compelling promotion for new motion pictures.

NOSTALGIC is the word for it in Hutchinson, Kansas, where "Wait 'Til the Sun Shines, Nellie" had its world premiere to a crowd of visitors three times larger than the population, and with accent on the "Barber Shop Chord," which is both theme and song styling.



DIPLOMATIC reception at the United States Embassy for William Marshall and Anne Francis, visiting stars of "Lydia Bailey" at the world premiere in Port-au-Prince, Haiti.

PHOTOGENIC was Elizabeth Scott at the world premiere of "Red Mountain" at the Beach theatre, Miami.



GEOGRAPHIC—and terrific! Above, the special "Denver and Rio Grande" train stops at Grand Junction, Colorado, on the 11-city world premiere and Laura Elliott makes a personal appearance. At right, Forrest Tucker and Tony Romano go into action at Canon City, Colo.; it's 10 p.m. and the tenth show that day, since early morning.



Boston Likes "Walk East On Beacon"

Appearances of Virginia Gilmore, star, and radio and newspaper coverage, honoring the producer, gave Columbia's "Walk East on Beacon" a proper send-off in Boston, where the picture had its world premiere at the Metropolitan theatre. The fact that much of the picture was filmed on location in Boston, and the documentary quality of the Louis de Rochemont production, created an atmosphere conducive to advertising, exploitation and publicity. Boston newspapers, radio and TV stations responded to the fact that Beacon is a well known street address in the Hub.

The FBI and the Coast Guard, both of which cooperated in the filming, aided in putting together displays and equipment used in exploitation. Officers and men of the cutter "Bibb," which appears in the film, took part in events at the theatre and for promotion. A \$1000 contest was arranged with a daily paper that has both morning and evening editions, and this ran for ten days in advance of playdates, searching for a mystery man, walking east on Beacon.

Governor Paul Dever presented a citation to De Rochemont for the production of the film, which was suggested by an article by J. Edgar Hoover in the *Reader's Digest*. Winners in the Boston contest were taken to Washington for a visit to the F. B. I. and the National Press Club, headquarters of the nation's newspapermen.

Another Location Picture

Morris Rosenthal is enjoying another special break at Loew's Poli theatre, New Haven, because part of "Love Is Better Than Ever"—new MGM comedy, was shot right on Church Street.



Helen Colocousis, manager of Walter Reade's St. James theatre, in Asbury Park, N. J., has a good idea in her "Walt Disney Kiddie Korner"—which is now installed in the lobby, with the run of "Snow White." There's a lot of Disney merchandise and other franchise goods from motion picture sources suitable for Theatre Sales. That's Helen in the background, supervising.

MOVIE TIME, U.S.A.

William F. Thayer, manager of the Paramount theatre, St. Cloud, Minn., made a fine tieup with Herberger's store, who gave "Quo Vadis" 1432 lines of free advertising "after waiting months—they said) for a great movie to come to St. Cloud."

H. J. Quartemont, manager of the Regent theatre, Pararie du Chien, Wisc., put his town on the broadcasting map when he agreed to install a wire from his stage to the nearest radio station, at Oelwein, Iowa, fifty miles away.

Bill Pilot, manager of the Meriden, Meriden, Conn., and Sam Weiss, manager of the Avon, Stamford, Conn., two New England exponents of the audience potential for "My Son John."

Charles Tobias and Peter DeRose, two song writers on tour for Warner Brothers' "About Face," visited newspaper offices for an interview by Allen Widem, of the *Hartford Times*.

Low Young, manager of the Norgan theatre, Palmerston, Ont. proud to be among citation winners in the last quarter—says he's striving for a Scroll of Honor to hang on his wall.

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., promoted one hundred \$1.50 baseballs from a sporting goods dealer and gave them away to the first 100 youngsters at the Saturday matinee of "Pride of St. Louis."

Paul Von Player, manager of the Port theatre and the St. Joe Drive-In at Port St. Joe, Florida, for Martin Theatres, joins the Round Table with evidence of his showmanship.

Jerome Gordon and his staff at the Wythe theatre, Newport News, Va., were togged out in baseball uniforms for "Pride of St. Louis," thanks to a promotion by Herb Morewitz.

Joe Beal, manager of the Midwest theatre, Oklahoma City, submits a comprehensive campaign on "Singin' in the Rain"—with his promise of more good showmanship to follow.

A. J. Kalberer, Allied Theatre Owners member at Washington, Indiana, reports an eight weeks' quiz program over his local radio station which the station likes so well they renewed it pronto. Sponsor pays all costs; five people a day win tickets.

Norm Levinson promoted a "Debbie Reynolds Fan Club" in conjunction with "Singin' in the Rain" at Loew's Poli theatre, Hartford, with Alan Widem telling all about Debbie in his column in the *Hartford Times*. (He met her in Hollywood!)

Tommy Lee, manager of the Harris Warren theatre, Warren, Ohio, had three cuties wearing raincoats and carrying a ballyhoo umbrella, for "Singin' in the Rain."

Larry Caplane, manager of the Brandies theatre in Omaha, says that Aldo Ray, doing a personal appearance tour for Columbia's "The Marrying Kind" is the most cooperative of visiting stars. He got up at 5:30 a.m. to do a radio show before catching his plane.

Lester Pollock, manager of Loew's Theatre, Rochester, enlisted the Knothole Gang as street serenade for "Skirts Ahoy" in his over-all plan for the promotion of this MGM picture.

Sid Kleper, manager of Loew's College theatre, New Haven, distributed envelopes addressed "Girls! Here's Your Chance to Meet a 'Young Man With Ideas'" and the girls liked the idea.

Sam Gilman, manager of Loew's State theatre, Syracuse, submits three pages of legalese to list all of his promotion plans for "Skirts Ahoy."

Dave Friedman, Paramount exploiter out of Chicago, landed a front page picture in the *Indianapolis News* of Arlene Dahl, looking interested in the October release of "Caribbean Gold."

Robert B. Tuttle, manager-partner in the Sky Drive-In at Adrian, Mich., is a graduate of the 16-millimeter circuit, which has given ground to the new fresh air farm theatres.

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., passes along two campaign books, on "Quo Vadis" and "Greatest Show on Earth" for the Quigley Awards.

Sal Adorno, Jr., of M&D theatres, Middletown, Conn., and Jim McCarthy, manager of the Strand theatre, Hartford, got attached to Abbott & Costello, on their personal appearance tour.

P. Parkhurst Puts Out Pink Passes to Parents

Pearce Parkhurst, manager of the Lansing Drive-In, Lansing, Mich., sends a sample of the pretty pink pass which he presents to the parents of new babies, including the potential patron, age not mentioned. It's a nice job, with showmanship and style, and only one thing missing that we can think of. That all new babies get a pass "good for the next twelve years"—which makes it something out of the ordinary, and beyond just a mere transient pass, which expires tomorrow. All children under 12 are admitted free at the drive-ins.

101 WAYS TO BUILD P. R.

School Is Out

92

This has come up before, in the continuing series of 101 Ways to Build P. R., but it is worth repeating, at this time of year, for there is no period more important to theatre managers than the annual school vacation—it's important when it begins, and important when it ends, on your calendar of things to do and plan for. Graduation time should be a signal for your personal letter to all members of the graduating class, with guest tickets for their pleasure, and it's a good time, too, to write a friendly letter of appreciation to all the teachers, telling them that you are grateful for their friendship and cooperation through a school year and wishing them a happy vacation, at your theatre. A few passes, in this direction, will go far towards accomplishing various things in the future. As someone has said, gratitude is the lively anticipation of other favors, yet to come. Your merchants will go along with you, in a salute to school vacation, and they will be glad if you keep your Saturday morning children's matinees running through the summer. It helps business to have this regular weekly feature in the business news, and they will be agreeable to sponsorship of these events for their own profit.

Go To Church

93

Some of the best-operated theatre circuits in America, notably Elmer Rhoden's Fox Midwest theatres in a five-state area, urge their managers to run "Go to Church" trailers, and thousands of exhibitors have found that it's smart to build good will through the showing of these trailers, whether it's June or January. Irving Mack, of Filmack, Chicago, always has a variety in stock, and he's one who will tell you that it's the best kind of public relations. You can disarm a lot of criticism, obtain a lot of cooperation, make friends for motion pictures and for your theatre, by extending this reciprocal gesture of good will. And if you have a drive-in theatre, make the sincere attempt to establish a Sunday morning church service, on your premises, with the ministerial association providing guest pastors to address a congregation, seated in their cars, listening to the sermon over your speaker system. You'll find the churches welcome a change of scene in warm weather. Climbing temperatures hurt church attendance, and it's nice to be able to offer an alternative that has as much public relations value. You'll find many in this summer Sunday morning congregation who will become patrons of your evening entertainment.

Do Your Part

94

There are a lot of public relations opportunities, involving "the other fellow"—that are not self-starting. They won't operate if you merely sit back and wait for results. In fact, every worthwhile public relations endeavor for the benefit of your theatre must originate with you, and then be carried through to completion by your efforts. Let the other fellow "take a ride" and make him feel it is his idea and for his benefit. That's the smart way to obtain public relations for business reasons. You can afford to be a philanthropist with your time, when it pays dividends in building up a regular clientele for your theatre. We know many managers who complain that folks won't cooperate, and we know, sure enough, they won't, for we grew up in small towns, where it is hardest to get things done. But if you lead, then push, then follow, then lead again, the time will come, sooner or later, when you'll find you've got your crowd in motion; they are moving towards results, and with you. Just as long as you do your part in community affairs, it will *seem* like community effort, while, all the time, you are the spark, the energy, the force that makes it work—and the beneficiary of good results, planted for your benefit.

KEEP THEM COOL

95

Very often, it's "weather or not, we'll go out to the movies"—but if you manufacture your own weather, you have a better chance of getting the family downtown, or away from competitive summer attractions. A theatre, in hot weather, has become a place of refuge from the heat, a cool cavern, a quiet retreat, and it's part of your job, as manager and ventilation engineer, to provide that atmosphere to the best of your ability and equipment. The better your refrigeration plant, the more necessary it is that you control it. By this time, if you are on the job, you've replaced all the things that spell winter in your decor, and your staff are wearing cool, summer uniforms. Nothing can make a theatre seem hotter than a refreshment stand that *simmers* with the heat. Your attendants can be friendly and frilly in summer dress, or stewing and sweating under hot lights, to the discomfort of every patron who passes by. And pass by they will, as soon as they find out that your theatre is no relief from hot streets and crowded living rooms. Cooling an audience is half psychology and has been, ever since it was the sound of the buzz-fans that kept 'em cool, thirty years ago. Use your psychological approach by convincing them it's cool through eye-appeal and the appearance of everybody comfortable. Begin posting and pre-selling your theatre's temperature just as soon as the public wakes up to the fact that the weather has turned warm.

KEEP THEM SAFE

96

Not long ago, a prominent circuit advertised for new managers, and a Round Table member who was an applicant, put a reverse twist on the situation by checking up on potential employers. He took his 12-year old son and visited nearby stores, asking these merchants as he casually shopped with them, if they patronized their neighborhood theatre, and if not, why not? He didn't take the job, for merchants told him frankly they didn't let their children go to that theatre "because the management had no control over the kids," and they didn't go themselves "because they couldn't stand the noise." Parents like to believe their kids are safe in the theatre, and safe on the way back and forth to the movies. They want to know you have supervision and responsibility—and that their children are "all right at the movies." You have a job, equal to a policeman, a sanitary engineer, a social worker, and a visiting nurse, keeping this young audience safe in your theatre, and their parents at ease, in their minds, while their children are your guests. Handling children is a great responsibility; running a theatre is a public service, and when you undertake it, properly, you assume all the duties of absentee parents and guardians, and potential patrons will show their appreciation by becoming your best friends and regular customers as members of a family group. Make it your business to tell Mother and Dad that you're looking after the kids.

ROUND TABLE LETTER BOX

FROM Arthur Hallock
Paramount theatre,
Baltimore, Md.

"During the month of May, many schools hold their May festivals, and we have one near here, sponsored by the P.T.A. (Parent Teachers Association). To help them raise funds, we held a movie party, and the school liked the plan. They paid for the printing of special tickets and handled the selling of them. I sent several one-sheets and some stills to the school for display.

"For this, the theatre arranged a program suitable for children and ran the special program ahead of our regular show. It was a sell-out, with nearly nine hundred attending. The children who had purchased tickets were let out of school for half a day and each class came escorted by its teacher. There was a line two blocks long of marching children, in itself a wonderful ad.

"The school made a nice profit and so did the theatre, and of course, everyone was happy. It helped build good will in the Overlea section of Baltimore and keeps the theatre the center of activities for the community. Just passing this along for whatever it may be worth to other managers."

FROM Joe Longo,
RKO Radio Pictures
Cleveland, Ohio.

"I am planning to give all the large department stores in this territory a pitch along the lines of the Macy advertising in New York, and can use all the ammunition I can get.

"Incidentally, what do you think of an occasional piece in the Round Table, sort of a "Pan and Praise" department? (We like the caption! And will accept suggestions.)

Straw Hat Season In Indiana!

Those Hoosiers are hot shots, all right, and good traders. Veteran manager Carl Niesse, owner of the Vogue theatre in Indianapolis, offered to buy a new straw hat for every man who would purchase ten dollars in ticket books, good at the Vogue through all of 1952. One hundred and seventy-two (172) customers put it on the line, to join up. The hats cost \$1.29 each and they won't wear as well as the movies which are thus underwritten in advance and paid for at bargain counter prices. And bankers won't lend money to theatres! They should meet a few good managers.

The Baker Was Good

Sam Gilman, manager of Loew's State theatre, Syracuse, celebrated Mother's Day with the largest cake ever baked in Syracuse, bearing this notice: "Please do not touch; this is a real cake, and weighs over 200 pounds."

National Pre-Selling

David A. Lipton, vice-president in charge of advertising and publicity for Universal-International, announced at his Chicago meeting with sales executives that "The World in His Arms," which is scheduled for August release as the company's 40th Anniversary picture, will be backed by the greatest promotional effort in U-I's history. The Alaska premiere of the film, in June, will be covered by a delegation of newspaper, magazine and syndicate people who will fly from New York and Burbank to Anchorage for the opening. It will receive a record national newspaper and magazine campaign, keyed, as is Universal's policy, with local playdates to deliver the greatest possible impact at the point of sale. In planning showmanship campaigns for 17 pictures to be released in the second half of the anniversary year, Lipton disclosed that the company is backing this product with an unprecedented advertising budget.

Paramount's mammoth pressbook for Cecil B. DeMille's "The Greatest Show on Earth" has won a unique award from the Mead Paper Mills, in a monthly contest among paper dealers for fine examples of promotional printing. The company says, "The Paramount staff has beaten DeMille at his own game—showmanship." And Paramount's full-color film strip on the same picture is winning acclaim in the nation's schools as the choice of 11,000 school organizations and 500 visual education dealers. "C. B." himself delivered an important address at Carnegie Hall to the 164th General Assembly of the Presbyterian Church. Recently DeMille has spoken to the Executives Club in Chicago, the Diner Club in Des Moines and at the annual Veisha Festival at Iowa State College.

Advertising for Roy Rogers Riders Clubs in New York Daily News-Chicago Tribune Sunday comic section, sponsored by Post Cereals, isn't aimed for film theatres. This is TV promotion, and invites young buckaroos to "start a Roy Rogers Riders Club in your neighborhood," with membership card, club badge, autographed picture and comic book, for 10c and a box top. The out-of-town color rotogravure section of the Sunday News carried pictures and story of the Radio City Music Hall, but this didn't appear in the New York City edition. The June 1st issue of Parade features Glynis Johns on the cover and as the subject for a feature piece. Bluebook magazine for July will carry a big send-off for Warner's "Winning Team," with a special story about Grover Cleveland Alexander, and the June issue of Pageant magazine has a four-page feature on the same Warner film.

Hitting a fast pace in Sunday magazine coverage, 20th Century-Fox snares four major layouts in June issues of *This Week*, *American Weekly* and *Parade*, via stories on Ava Norring, Ann Francis and Marilyn Monroe, with credits to six upcoming pictures. Smokey David, technical adviser on "Kangaroo," 20th Century-Fox's color in Technicolor spectacle produced in Australia, has been detailing first-hand information about the film's location filming on eight leading television and radio shows.

A national pre-selling campaign to achieve a readership of 133 million, and which marks a record use of Sunday supplements as a media to merchandise films, has been scheduled by 20th Century-Fox for "Diplomatic Courier." The unprecedented drive is being concentrated in major daily newspapers, leading news magazines and local Sunday newspaper supplements in 141 specially selected markets. Going into effect in mid-June to spark pre-release engagements of the picture, the "Diplomatic Courier" attack swings into high gear with the release in July. The Sunday paper ads, to run concurrently with specific playdates, will deliver a huge point-of-sale impact.

Newspaper publishers and influential Colorado personalities got behind Leo McCarey's "My Son John" followed a dinner hosted by Palmer Hoyt, publisher of the *Denver Post* and special previews of the picture for executive editorial staffs and civic leaders. Another similar event was sponsored by Jack Foster, editor in chief of Scripps-Howard's *Rocky Mountain News* with both papers pledging full backing of the film on both editorial as well as drama pages. Among those present were the Governor of Colorado, the presidents and trustees of the University of Colorado and Denver University, publishers from Colorado Springs, Grand Junction and Pueblo, American Legion heads, presidents of the Colorado Bar Association, Merchants and Manufacturers Association, Retail Brands Association, Parents-Teachers directors and leading businessmen.

The June 3 issue of *Look* is a real movie issue, with three feature articles and the review. "Desert Duet" tells of Janet Leigh and her husband, Tony Curtis, with credits to M-G-M, RKO, Radio, and Universal Pictures, illustrated with very personal photos. Gloria Drew, discovered in "The Greatest Show on Earth," discloses "How to Undress on the Beach," in three pages of pictures. And "Laughing Lucille" is an amusing by-line piece about Lucille Ball, which quotes her as saying "At heart, I'm a frustrated hairdresser." The "Movie Review" is devoted to RKO Radio's "Clash by Night."

The current *Woman's Home Companion* contains Philip Hartung's list of "Companion Recommended Movies" and the 101st "Companion Poll" which puts Jane Wyman in first place as reader's choice of "Who's Your Favorite Star," as a result, they think, of her role in "The Blue Veil." Columbia's "Paula" gets the inside front cover, preferred position in *Redbook* for June, and the MGM Movie Calendar in full color has the back cover. "High Noon" is *Redbook's* choice as the "Picture of the Month." "How I discovered Will Rogers," by Will Rogers, Jr., was the feature story in *This Week* on Sunday, as pre-selling for Warner's "Will Rogers Story," now in production, and will be the subject of a color cover and feature story in *Collier's* for June 7th. A whole new generation will come to know the Will Rogers whom the previous generation loved. Exhibitors report as much as three times normal business with reissues of the original Will Rogers' films, "Steamboat 'Round the Bend" and "David Harum."

**OUTDOOR
REFRESHMENT
SERVICE**
from Coast
to Coast
over 1/4 Century

Refreshment
Service for
DRIVE-IN
THEATRES

SPORTSERVICE CORP.

Phone

SPORTSERVICE BLDG. • BUFFALO, N. Y.

MA 1016

SPECIAL TRAILERS

GOOD and FAST

and packed with SELF-MANSHIP is what
you always get from reliable

CHICAGO
1327 S.
Webster

FILMACK

NEW YORK
630 Ninth
Avenue

"What the Picture did for me"

Allied Artists

SHORT GRASS: Rod Cameron, Cathy Downs—Good little weekend western. Played Friday, Saturday, April 25, 26.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Columbia

CHINA CORSAIR: Jon Hall, Liza Farraday—Oriental action with modern buccaners of the China Seas dealing with art objects instead of doubloons creates the excitement connected with any stolen loot. Pirate queens add an extra thrill, and all in all it's not too bad entertainment for the second half of the program. LDIT rating: Good.

CRIMINAL LAWYER: Pat O'Brien, Jane Wyatt—This is an outstandingly good program picture, and if you can get them in, it makes a good second bill. It is full of suspense and is cleverly gotten up. Business only fair. Played Friday, Saturday, May 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HILLS OF UTAH: Gene Autry, Donna Martell—Poor old Gene, we feel, has pretty well shot his bolt. You can't play two horses, and now that he is on television, he seems to have lost his zip on the screen. Played Friday, Saturday, May 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MOB, THE: Broderick Crawford, Betty Buchler—Above average gangster picture considerably enhanced by Academy Award winner Crawford's role. The fact that Broderick made a personal appearance in Lansing in 1951 was largely responsible for the picture turning in a better than average gross. If more distributors would recognize the value of their stars' P. A. more frequently, I think in the over-all analysis they would find that not only the particular picture responsible for the P. A., but also the pictures to come with that star, would do bigger and better business. The public doesn't easily forget a star and it still holds plenty of glamour and appeal to the masses. LDIT rating: Very Good. Played Friday, Saturday, May 16, 17.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

TEN TALL MEN: Burt Lancaster, Jody Lawrence—Technicolor drama with Foreign Legion background. Plenty of action to please the men, and the women of course will go for Lancaster, the hero of the picture. Subject matter, title, color and Lancaster billing give four way road to the box office. Good stuff for the drive-ins, and you should do well if you don't get rained out. LDIT rating: Good. Played Sunday, Monday, May 11, 12.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban—This outdoor show, backed by names, never really gets going, despite the fact that the beautiful scenery and Technicolor are often awe inspiring. The picture never reaches the climax that must have been intended. Performances are O. K., and the ladies will be interested in the romance between Gable and Maria Marques. The picture has three or four good action spots, including one hilarious fight scene. Business average here. Played Friday, Saturday, May 9, 10.—Pat Fleming, Gail Theatre, Round Pond, Ark.

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban—Just an average picture—no more business than an ordinary picture would do for us on Sunday and Monday. Plenty of beautiful scenery and Gable's name drew patrons. Double featured it with "Red Badge of Courage," which still did not help it. Played Sunday, Monday, May 18, 19.—George P. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

... the original exhibitors' reports department, established October 14, 1916. In it theatre men serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

AMERICAN IN PARIS, AN: Gene Kelly, Leslie Caron—Beautiful color and blending of pastel shades were perfect. Outside of that it is just another picture with a few wax figures placed around that would fool some of the patrons. It is art and nothing else. Did average business in this small town. Played Sunday, Monday, Tuesday, May 4, 5, 6.—Francis Gill, Paonia Theatre, Paonia, Colo.

TEXAS CARNIVAL: Esther Williams, Howard Keel, Red Skelton—This is a very good show that pleased the rural patrons no end. If the last reel with the chuck wagon race doesn't bring down the house, then there is something wrong with the funny-bones of your patrons. This is sure to please everyone. Played Sunday, Monday, May 4, 5.—I. Roche, Vernon and Vell Theatres, Vernon, Fla.

UNKNOWN MAN, THE: Walter Fulgeon, Ann Harding—A good underworld picture, well supported. Did average business in this small town. Played Wednesday, Thursday, May 14, 15.—Francis Gill, Paonia Theatre, Paonia, Colo.

WESTWARD THE WOMEN: Robert Taylor, Denise Darcel—This picture rated seventh in our Sunday-Monday grosses for the year to date. I thought it would do better than that, but we had some stiff competition that weekend from a neighboring town. It is a good picture and should hold well in any community. The plot was a little out of the ordinary. Buy it right and play it. Played Sunday, Monday, May 11, 12.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Paramount

SOMETHING TO LIVE FOR: Joan Fontaine, Ray Milland—Set some all time lows in average neighborhood situations. General public is just not interested in problem pictures with indifferent ending. Played Tuesday, Wednesday, Thursday, May 13, 14, 15.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

RKO-Radio

BLUE VEIL, THE: Jane Wyman, Charles Laughlin—Tender and compelling, this story of devotion and affection as portrayed by Jane Wyman, the widow who faced a lifetime of loneliness, is so touching and perky type of women's picture. Production, direction and casting are excellent. However, I would not class this picture as a good box office draw at a drive-in. LDIT rating: Very good. Played Tuesday, Wednesday, Thursday, May 13, 14, 15.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SLAUGHTER TRAIL: Brian Donlevy, Virginia Grey—This western is lower half material. Would have been better without singing narration background during long shots. Played Sunday, Monday, May 18, 19.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SNOW WHITE AND THE SEVEN DWARFS: Disney Feature—Gross far above average in our neighborhood situation, most of it in matinee. Played Sunday, Monday, May 18, 19.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

TRAIL GUIDE: Tim Holt, Linda Douglas—As always, Tim Holt goes over well in another good weekend western. The fans love his action. Played Friday, Saturday, May 2, 3.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Realart

BRIDE OF THE GORILLA: Lon Chaney, Jr., Barbara Payton—This was on the corny side. It may go in action houses, but failed miserably in our average neighborhood situation. Played Friday, Saturday, May 16, 17.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Republic

HOODLUM EMPIRE: Brian Donlevy, Claire Trevor—Fairly good Senate investigation story that failed to draw. Played Friday, Saturday, May 16, 17.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

OH! SUSANNA: Rod Cameron, Adrian Booth—An excellent picture that we received many compliments on—which is really something for our situation. Box office business up nearly double over our show a week ago. Played Saturday, May 17.—Myron E. Kluge, Rainbow Theatre, Platte Center, Neb.

SECRETS OF MONTE CARLO: Warren Douglas, Lois Hall—Oriental background, second-rate co-feature that misses most of the glitter and mystery suggested by its title and setting. Weak all the way through, it might get by as a fair co-feature. LDIT rating: Fair. Played Wednesday, Thursday, May 13, 14, 15.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Twentieth Century-Fox

HALF ANGEL: Loretta Young, Joseph Cotten—Very rarely nowadays do people come to me the next day and rave about a picture, but they surely did about this one. I missed it! However, it drew very well, was well liked, and I would say by all means play it, even though you play it late, as I did. It will draw. Played Wednesday, April 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

JACKPOT, THE: James Stewart, Barbara Hale—The folks liked this one and told me so. Held up well with a couple of shorts. Small town average business. Played Friday, Saturday, May 9, 10.—Francis Gill, Paonia Theatre, Paonia, Colo.

MILLIONAIRE FOR CHRISTY, A: Fred MacMurray, Eleanor Parker—Our high school seniors went from door to door selling tickets to this to make money for their Washington trip. It was up to me to choose the picture—all they had to do was sell the tickets. I expect to be called before the School Board at their next meeting, as, believe me, this is not a picture I would recommend for young people. On second thought, I wouldn't recommend it for anybody, neither man nor beast. Instead of being funny, it was silly and quite risqué in spots. If you play it, be prepared to blush. Played Tuesday, May 13.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RAWHIDE: Tyrone Power, Susan Hayward—Failed us, although weather was nice. Still say Tyrone is not good as a westerner. Even gave it help with feature, "As Young as You Feel." Played Sunday, Monday, April 27, 28.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

SMOKY: Fred MacMurray, Anne Baxter—Reissue

(Continued on opposite page)

(Continued from opposite page)

of horse story in Technicolor, this has the star value as well as the angles to go over well in most small towns. Well known folk singer, Burl Ives, contributes several songs. Most of the action scenes are convincingly handled. This is based on the classic story of Will James. Played Sunday, April 27.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Universal International

ABBOTT AND COSTELLO MEET THE INVISIBLE MAN: Bud Abbott, Lou Costello—Played this one on a real pretty Sunday. You know what that means to your box office. I think this is about the best Abbott & Costello yet. Those who saw it liked it, and those who didn't, don't know what they missed. Comments good. If your people go for A & C, play it. Played Friday, Saturday, April 27, 28.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

AIR CADET: Stephen McNally, Gail Russell—Good action drama for its type. This will depend on whether your audience is air minded or not. We did fairly well with it here. Played Sunday, May 4.—Pat Fleming, Gail Theatre, Round Pond, Ark.

UP FRONT: David Wayne, Tom Ewell—City slickers wonder how we small-towners put in our time, yet it seems as though every time I write I am mentioning some doings in town which hurts us. This time it was baccalaureate. It really hurt us, too. This is a good little comedy which was well received by those who saw it. I regret that more people didn't see it and wish I had chosen another night on which to play it. I'll know better next year. Played Sunday, Monday, May 18, 19.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Warner Bros.

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo—This is a marvelous Technicolor picture and is unquestionably good production and well received, but cannot brag about the business. I think this type of picture is being a bit overplayed, and business was just mediocre. Played Monday, Tuesday, May 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

ENFORCER, THE: Humphrey Bogart, Jeff Corey—Humphrey still packs them in for us. This is not a new picture, but did remarkably well with it for so early in the year. Hope his "African Queen" does as well or better. If so, I'll be satisfied. Played Sunday, Monday, April 29, 30.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

LULLABY OF BROADWAY: Doris Day, Gene Nelson—A nice musical in Technicolor with pleasing dashes of humor. Was liked here, but did below average business in this small town. Played Sunday, Monday, Tuesday, May 11, 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

PAINTING THE CLOUDS WITH SUNSHINE: Dennis Morgan, Virginia Mayo—The title certainly described the day on which we played this. All of the clouds were covered with sunshine and everybody was out in his convertible taking advantage of it. I compared this Sunday's gross with last year's, and there was just a few dollars difference, so I figure if we can weather the next six weeks, we might manage to wangle through the rest of the year again. Getting back to the picture, it is a good little musical, well received and well liked. No walkouts, no complaints. Played Sunday, Monday, May 4, 5.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—I think this is one of the outstanding comedies and should be well exploited. We found our business was 30% better the second night. It is always a good recommendation for any picture when it builds up the second night. Exploit it, play it and enjoy it. Played Wednesday, Thursday, May 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Shorts

Paramount

LAND OF LOST WATCHES: Noveltoon—A show with the company composed of watches and the audience made up of watches. Nothing extra.—Francis Gill, Paonia Theatre, Paonia, Colo.

POP-PIE ALA MODE: Popeye Cartoon—Popeye is served in cannibal style—it's good.—Francis Gill, Paonia Theatre, Paonia, Colo.

RKO-Radio

HERE COMES THE BAND: Pathe Special—Excellent black and white two-reeler.—Francis Gill, Paonia Theatre, Paonia, Colo.

Warner Bros.

WHAT'S UP, DOC? Bugs Bunny Special—A not-so-hot cartoon.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Short Product in First Run Houses

NEW YORK—Week of May 26

ASTOR: Story of Time.....S. C. Goetz
Fantastique.....S. C. Goetz
Feature: Outcast of the Islands.....Lopert

CAPITOL: Musiquiz.....MGM
Dog Trouble.....MGM
Feature: Carbine Williams.....MGM

CRITERION: Love Moods.....Bell
Feature: Red Ball Express.....Universal

MAYFAIR: Spain.....Republic
Off to the Opera.....20th-Fox
Feature: Outcasts of Poker Flat.....20th-Fox

PARAMOUNT: Sportscope.....RKO
Swimmer Take All (Popeye).....Paramount
Feature: The Wild Heart.....RKO

ROXY: City Slicker.....20th-Fox
Conquering the Surf.....20th-Fox

Feed 'Em and Weep.....Monogram
Feature: Kangaroo.....20th-Fox

WARNER: Orange Blossom for Violet
.....Warner Bros.
Gun to Gun.....Warner Bros.
Hasty Hair.....Warner Bros.
Feature: About Face.....Warner Bros.

CHICAGO—Week of May 26

CARNEGIE: Olympic Elk.....RKO-Disney
Feature: The Narrow Margin.....RKO

CHICAGO: Holiday House Guest.....RKO
Wanna Bet.....Columbia
Feature: Deadline—U. S. A.....20th-Fox

SURF: They All Like Boats.....Paramount
Little Bo Pope.....Warner Bros.
Feature: The Man in the White Suit.....Universal

ZIEGFELD: The Foolish Duckling.....20th-Fox
Feature: Under the Paris Sky.....Discine

SHOWMEN IN ACTION

Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, used the local tie-up with Muzak as part of his excellent promotion for "With a Song in My Heart." And he had pages of cooperative advertising.

John DiBenedetto, manager of Loew's Poli theatre, Worcester, had a contest to select "Miss Springtime"—she's a big girl, and only sixteen! Looks like the tall corn country.

"Red Ball Express" on Connecticut Highways

Lou Cohen, manager of Loew's Poli theatre, Hartford, is one of several Connecticut showmen who are high-balling Universal's "The Red Ball Express" with full cooperation of the Motor Transport Association and other highway groups interested in the trucking trades. A truck rodeo was held at Colt Park, which is something like Gene Autry Day with Gene Autry on his horse. The Rodeo selects and awards the best drivers with the highest safety records.

Nate Wise Is Now a Judge

Nate Wise, Quigley Award winner and long-time exploitation head for RKO theatres in Cincinnati, now a partner in Wise and Keefe, new Cincinnati public relations and promotion agency, is announced by Realart Pictures in Cincinnati as one of the judges in their "Frankenstein and Dracula Exploitation Contest" now under way. We've been anxious to hear from Nate since he stepped out on his own, and this is the first news from the banks of the Ohio.

Monogram Picture Is Titled "Rodeo"

Aimed at luring the rodeo arena followers to the movies by talking to them in their

own language, a special ballyhoo for "Rodeo"—a new Monogram picture—has been prepared by the studio advertising and publicity department. Highlights are special tack-cards, selling "1000 thrills, death-defying spills" and other ad material patterned after the typical lithographs used by the traveling rodeo aggregations. The same theme of broncho-busting keys the action teaser and display ads for the Cinecolor picture, starring Jane Nigh and John Archer.

House Talks Bill to Aid Professional

WASHINGTON: Many individuals in all branches of the film industry would be affected by a bill on which the House Ways and Means Committee held hearings this week.

The measure would permit professional and other self-employed persons not covered by company pension plans to put from 10 to 15 per cent of their annual incomes into special Government bonds or private retirement funds and to avoid payment of income taxes on these earnings. The taxes would be paid later, when the money is withdrawn from the fund or when the bonds are cashed.

The proposals are likely to encounter opposition from the Treasury Department and probably will not be enacted this year, but backers said that this was the first time that the proposals even had hearings.

Among the groups endorsing this legislation today were the Authors' League, the American Federation of Radio Artists and the Television Authority. They emphasized that many workers in the entertainment field free-lance, and also that incomes in this field are subject to wide fluctuation, making income taxes especially burdensome in good years, with no compensating relief in bad years.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,873 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	—	2	7	11
African Queen, The (UA)	30	14	4	2	—
Aladdin and His Lamp (Mono.)	—	—	2	2	2
An American in Paris (MGM)	13	45	26	39	9
Another Man's Poison (UA)	—	5	2	6	26
At Sword's Point (RKO)	—	8	11	8	7
Battle at Apache Pass (Univ.)	—	9	14	7	1
Belle of New York (MGM)	—	2	11	23	7
Belles on Their Toes (20th-Fox)	—	5	5	—	1
Bend of the River (Univ.)	24	50	28	3	—
Big Trees, The (WB)	—	2	10	11	3
Boots Malone (Col.)	—	—	3	12	14
Bright Victory (Univ.)	—	5	13	24	18
Bugles in the Afternoon (WB)	—	2	22	22	8
Callaway Went Thataway (MGM)	2	9	34	29	10
Calling Bulldog Drummond (MGM)	—	—	—	11	8
Carbine Williams (MGM)	4	6	2	—	—
Cimarron Kid, The (Univ.)	—	27	29	16	1
*Close to My Heart (WB)	—	16	40	16	5
Deadline U.S.A. (20th-Fox)	—	1	7	3	4
Death of a Salesman (Col.)	—	—	9	5	11
Decision Before Dawn (20th-Fox)	—	1	27	42	6
*Detective Story (Para.)	2	34	28	35	5
Bright Victory (Univ.)	30	47	35	10	4
Double Dynamite (RKO)	—	—	6	40	11
Elopement (20th-Fox)	—	14	22	32	13
Family Secret, The	—	—	—	2	2
Finders Keepers (Univ.)	—	—	2	1	3
First Time, The (Col.)	—	2	7	4	2
Five Fingers (20th-Fox)	—	1	5	3	24
Fixed Bayonets (20th-Fox)	1	7	38	26	18
Flame of Araby (Univ.)	—	13	23	27	6
Flaming Feather (Para.)	—	1	14	8	3
Flesh and Fury (Univ.)	—	—	1	4	—
For Men Only (Lippert)	—	—	3	2	5
Fort Osage (Mono)	—	4	11	2	—
Girl in Every Port, A (RKO)	—	1	14	13	6
Girl on the Bridge (20th-Fox)	—	—	2	6	2
*Golden Girl (20th-Fox)	—	9	34	64	17
Greatest Show on Earth (Para.)	11	—	—	—	1
Green Glove, The (UA)	—	—	4	—	—
Harlem Globetrotters, The (Col.)	2	16	9	2	—
Here Comes the Nelsons (Univ.)	1	6	6	8	3
Hong Kong (Para.)	—	2	29	24	7
Hoodlum Empire (Rep.)	—	—	1	1	7
I'll Never Forget You (20th-Fox)	—	—	15	15	10
I'll See You in My Dreams (WB)	11	27	64	23	3

	EX	AA	AV	BA	PR
Indian Uprising (Col.)	—	—	5	10	1
Invitation, The (MGM)	—	3	18	22	8
I Want You (RKO)	—	5	32	20	8
It's a Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	3	4	11	5	4
Japanese War Bride (20th-Fox)	1	10	23	11	1
Just This Once (MGM)	—	—	9	16	2
Lady Pays Off, The (Univ.)	—	3	9	25	5
Lady Says No, The (UA)	—	—	1	1	2
Las Vegas Story (RKO)	—	3	10	24	15
Light Touch, The (MGM)	—	—	3	17	10
Lion and the Horse, The (WB)	—	—	1	5	—
Lone Star (MGM)	8	38	51	12	3
Love Is Better Than Ever (MGM)	—	—	5	11	11
Ma and Pa Kettle at the Fair (Univ.)	29	28	3	1	1
Macao (RKO)	—	—	2	3	—
Man in the Saddle (Col.)	4	22	34	10	5
†Mara Maru (WB)	—	—	2	2	1
Marrying Kind, The (Col.)	—	6	5	—	1
Meet Danny Wilson (Univ.)	—	—	3	17	13
Model and the Marriage Broker, The (20th-Fox)	—	3	16	33	11
Mutiny (UA)	—	—	6	2	3
My Favorite Spy (Para.)	8	20	49	21	—
My Six Convicts (Col.)	—	4	1	2	1
My Son John (Para.)	—	—	—	4	9
On Dangerous Ground (RKO)	—	—	5	13	3
Pandora and the Flying Dutchman (MGM)	—	11	24	10	3
Phone Call From a Stranger (20th-Fox)	—	7	19	27	26
Pride of St. Louis (20th-Fox)	6	12	21	2	—
Purple Heart Diary (Col.)	—	—	1	5	3
Quo Vadis (MGM)	12	9	1	—	—
Rancho Notorious (RKO)	—	—	3	8	4
†Red Mountain (Para.)	—	1	3	2	—
Red Skies of Montana (20th-Fox)	—	3	2	45	6
Retreat, Hell!	2	18	23	9	8
Return of the Texan (20th-Fox)	—	2	9	8	7
River, The (UA)	—	3	2	—	1
Room for One More (WB)	10	37	28	23	2
Sailor Beware (Para.)	57	26	10	—	—
Scandal Sheet (formerly The Dark Page) (Col.)	—	—	—	2	2
Sellout, The (MGM)	—	—	1	8	4
Silver City (Para.)	—	6	50	32	4
Singin' In The Rain (MGM)	13	13	15	2	—
Snow White and the Seven Dwarfs (RKO)	—	10	9	4	1
(Reissue)	—	—	1	5	3
Something To Live For (Para.)	3	36	54	27	6
Starlift (WB)	—	4	15	7	2
Steel Town (Univ.)	—	—	4	6	2
Strange Door, The (Univ.)	17	12	13	9	9
Streetcar Named Desire, A (WB)	—	—	—	—	—
Tanks Are Coming, The (WB)	1	18	53	21	24
Tembo (RKO)	5	7	1	—	4
Ten Tall Men (Col.)	1	45	35	16	2
This Woman Is Dangerous (WB)	—	1	9	17	16
Treasure of Lost Canyon (Univ.)	—	—	6	—	6
Viva Zapata! (20th-Fox)	1	6	8	20	49
Weekend With Father (Univ.)	—	11	28	25	7
Westward the Women (MGM)	24	79	17	2	1
When Worlds Collide (Para.)	2	7	35	24	21
Wild Blue Yonder (Rep.)	9	15	26	13	2
Wild North, The (MGM)	—	7	10	10	3
With A Song In My Heart (20th-Fox)	11	38	9	—	—

The Product Digest

Lovely to Look at

MGM—Musical Comedy

Something wonderful is in the spring air, a musical about which there is no question of appeal. The exhibitor will make money with it, and all people will enjoy it.

It has the well beloved Jerome Kern songs. It has the comedy—by the well known Red Skelton. It has the star appeal—by handsome Howard Keel and lovely Kathryn Grayson. It has music—duets by this pair, and songs by others, and dynamic dance routines created by Hermes Pan. It has dancing without peer—by the handsome pair, Marge and Gower Champion, and others. It has gayety and romance and universal appeal—from the musical comedy, "Roberta." It has magnificent and colorful sets and lush Technicolor, skillfully used by the studio's masters of fashion, editing, direction and photography.

Responsible are Mervyn LeRoy, for direction, and Jack Cummings, for production. In reality, the smooth running masterpiece of musical comedy as it should be, freed of limitations of stage, and given the wonderful mobility of the motion picture camera—is a joint creation of studio technicians, excellent in all departments. George Wells and Harry Ruby wrote the screenplay.

The plot, a mere device to serve between song and dance, concerns the efforts of three American actors to obtain backing for a musical. Skelton, one of them, inherits his late Aunt Roberta's Paris fashion house. This brings them to Paris and adventure, for Miss Grayson and Miss Champion are running the house, and it is big but dying. They revive it with a bang.

In the doing of all this, Keel and Miss Grayson, and Marge and Gower Champion find love; and so does Skelton, for American dancer Ann Miller, who also comes to Paris to help. In addition to Skelton's comedy as a bewildered bumpkin who professionally is a skilled zany, Kurt Kasznar gives a precious bit as a capering European business man, whose hobby is having a good time and backing shows.

Seen at the New York projection room. *Reviewer's Rating: Excellent.*—FLOYD STOKES.

Release date, July, 1952. Running time, 102 minutes. PCA No. 15754. General audience classification. Stephanie Kathryn Grayson
Al Marsh Red Skelton
Tony Taylor Howard Keel
Clarise Marge Champion
Jerry Raby Gower Champion
Ann Miller, Zsa Zsa Gabor, Kurt Kasznar, Marcel Dalio, Diane Cassidy

Wait 'til The Sun Shines, Nellie

20th-Fox—Midwestern Cavalcade

Producer George Jessel's astute showmanship is evident throughout this handsomely mounted midwestern cavalcade, chronicling 50 years in the life of a small town as seen through the eyes of its barber. Photographed in color by Technicolor, the picture is a warm

and sentimental appreciation of American life, necessarily episodic in nature and running the gamut from hilarious comedy to sudden melodrama. Properly sold, it should find friendly audiences everywhere and, in addition, create good will in the export market.

David Wayne carries the bulk of the drama as the barber who, on the fiftieth anniversary of Seville, recounts the story as he lived it. Jean Peters is appealing as his lovely wife, who loves her husband but is continually thwarted by his well-meaning assumption of all family responsibilities. It's this penchant which indirectly brings their marriage to its sudden, tragic conclusion. Miss Peters, who has always dreamed of going to Chicago and been regularly put off by her husband ever since he brought her as a bride to Seville, runs away to the city with another man—only to be killed in a railroad accident. This, however, is just part of a saga.

As the town grows, so does Wayne both financially and in moral stature. His barber shop burns down, but he bounces back with a new and bigger one. His children help him over the death of his wife and in turn offer new problems. His son, a vaudeville performer against his wishes, is wounded in the first World War and returns home to get mixed up with a mob of Chicago racketeers. In one violent sequence, the boy is mowed down in his father's shop in a gangland machine gun massacre. As the years go on, Wayne comes to lavish all his affection on his granddaughter who is, of course, Jean Peters, the spittin' image of her grandmother.

The feeling of small town and family life is occasionally brilliantly caught in Allan Scott's screenplay, such as the time Wayne's five-year-old daughter swallows her father's collar button out of sheer cussedness; or another, at a genteel soiree at the banker's home, when guests are entertained by a buxom matron's dainty bird calls to the tune of "Listen to the Mocking Bird." The title song is heard continually throughout the picture and in one episode, furnishes the material for a lively vaudeville number by Tommy Morton, Wayne's erring son, and Helene Stanley, his sweetheart.

The large supporting cast is headed by Hugh Marlowe, a smooth-talking gent with whom Miss Peters elopes, and Albert Dekker and Alan Hale, Jr., as two fellow townsmen who grow old and wise with Wayne. Henry King has directed the screenplay, adapted by Scott and Maxwell Shane from a novel by Ferdinand Reyher.

Seen at 20th Century-Fox screening room in New York. *Reviewer's Rating: Excellent.*—VINCENT CANBY.

Release date, July, 1952. Running time, 108 minutes. PCA No. 15491. General audience classification. Nellie Jean Peters
Ben Halper David Wayne
Ed Jordan Hugh Marlowe
Lloyd Shoom Albert Dekker
Helene Stanley, Tommy Morton, Joyce MacKenzie, Alan Hale, Jr., Richard Karlan, Mervyn Anders, Jim Maloney, Warren Stevens, Charles Watts, David Wolfe, Dan White, Erik Nielsen, Jerrylyn Flannery, Noreen Corcoran, William Walker, James Griffith, Kermit Echols, Eugene Mazola, Tony Barr, Mande Prickett, Mary Hain.

Lydia Bailey

20th-Fox—Haitian History

A small portion of the exciting and engrossing history of the comparatively young Republic of Haiti is here recreated with all the art and skill of the artisans of the screen, in this translation into motion picture of the best selling novel of several years ago by the acc of historical novelists, Kenneth Roberts.

His "Lydia Bailey," which will be well remembered by many of his faithful followers among novel readers, concerns some historically accurate, and liberty-taking fictional events at about 1802, when the then infant republic was striving desperately to throw off the shackles of the French emperor, Napoleon.

As produced by Jules Schermer and directed by Jean Negulesco from the screenplay of Michael Blankfort and Philip Dunne, the picture is alive with telling incident, dramatic interlude and exciting adventure, the whole heightened immeasurably by the use of Technicolor, and cast against a highly authentic-appearing background of the Haitian country at the turn of the 19th Century. No less responsible for the effective result are the most able performances of Anne Francis, as Lydia Bailey, Dale Robertson, as the American lawyer who becomes deeply immersed in the Haitian struggle, and especially William Marshall, who as the giant Haitian patriot known as King Dick, acquires himself most admirably.

Robertson, seeking Lydia Bailey, American living in the Haitian hinterland as guest of Charles Korvin, agent of Napoleon, encounters assassins, King Dick and the revolutionary spirit immediately on reaching Haiti. His finding of Lydia, with King Dick's help, her rescue from the maraudings of the half-breed Mirabeau, the tortuous flight across the rugged Haitian country, Voodoo dancers, the eventual burning of the city of Cap Francois, and the escape of Robertson with Miss Francis as the success of the revolution seems assured, make in sum for exciting and at times thrilling screen entertainment.

This is motion picture in motion, which still remains a prime requisite of the medium, to provide the greatest enjoyment for the greatest number of persons.

Reviewed at a world premiere at Port-au-Prince, Haiti, before a special, invited audience which found it exciting, authentic and thoroughly entertaining. *Reviewer's Rating: Very Good.*—CHARLES S. AARONSON.

Release date, June, 1952. Running time, 89 minutes. PCA No. 15374. General audience classification.

Albion Hamlin Dale Robertson
Lydia Bailey Anne Francis
King Dick Charles Korvin
Gen. LeClerc William Marshall
Adeline de Walt Reynolds, Angos Perez, Bob Evans, Gladys Holland, Will Wright, Roy E. Glenn, Ken Renard, Juanita Moore, Carmen de Lavallade, Martin Wilkins, Albert Morin, William Washington, Clancy Cooper, Muriel Bledsoe, Mildred Boyd, Marjorie Elliott, Sietze Harbin, Roz Hayes, Dolores Mallory, Lena Torrence, Frances Williams, Ken Terrell, Louis Mercier, William Walker, Fred Cavens

(Review continued on following page)

Just Across the Street

Universal—Summer Froth

This sprightly bit of froth is kept aloft for an amusing hour and 20 minutes by a combination of fast moving, well paced direction and the smooth coordination of a group of competent comic actors and actresses, headed by Ann Sheridan and John Lund. The story, light as the summer air, moves rapidly from one comedy situation to another, spiced with well-placed gag lines. Although the situations are mostly telegraphed and the lines frequently are obvious, the over-all effect is one of bubbling effervescence.

Miss Sheridan, a secretary seeking work, is the sole support of her pleasantly alcoholic father, Cecil Kellaway. She gets a job in a plumbing establishment run by Lund, a cocksure young business man who thinks she is the daughter of Robert Keith, wealthy banker. Naturally, employer and employee fall in love with complications brought about through her supposed family. The plot is untangled through the bumbling interference of Kellaway who in addition to his weakness for drink has a talent for gentle fraud.

The performances by Miss Sheridan, Lund, Kellaway, Keith and Alan Mowbray as the imperturbable butler, are skillfully meshed to keep the laughs coming at regular intervals.

As one of the last productions by Leonard Goldstein for Universal, this is typical of the tightly packed, eminently successful efforts with which he has made his reputation. Direction was by Joseph Pevney and the story by Roswell Rogers and Joel Malone.

Reviewed at the RKO 81st Street theatre, New York, where a quasi-sophisticated urban audience knew what was coming every minute but laughed heartily anyway. *Reviewer's Rating: Very Good.*—JAMES D. IVERS.

Release date, June, 1952. Running time, 79 minutes. PCA No. 15872. General audience classification.

Henrietta Smith.....Ann Sheridan
Fred Newcombe.....John Lund
Walter Medford.....Robert Keith
Pop Smith.....Cecil Kellaway
Harvey Lembeck, Natalie Schafer, Alan Mowbray, George Eldredge, Burt Mustin, Billie Bird

The Wild Heart

RKO—Love of a Gypsy

From the capable team of Michael Powell and Emeric Pressburger comes "The Wild Heart," a Selznick picture under the Powell and Pressburger Production label. Using Technicolor and made to a large extent in Britain, it is an oddly uneven offering that ranges from compelling beauty to slow and dragging action.

Jennifer Jones and David Farrar are the stars in the story which was written, directed and produced by Powell and Pressburger. Miss Jones proves a highly competent actress and if her performance suffers it is largely the fault of the script. Whenever the film shows people in nature's setting, such as Miss Jones' nocturnal visit to an ancient monument to obtain the guidance of the spirits or the magnificently mounted and highly colorful fox hunting scenes, the camera fairly glows with beauty and Technicolor catches and creates fine nuances of mood and atmosphere.

But in other scenes there is a curious letdown which is due in part to the failure of the authors to adequately develop their characters. Fox-hunting squire Farrar makes a fine partner for Miss Jones and Cyril Cusack is good as the gentle and deeply-troubled parson who takes the gypsy girl for his wife. Esmond Knight manages to be ugly and disagreeable as Miss Jones' father, a coffin-maker living with his daughter in a shack in the mountains.

The very fine photography is not matched by the direction except in a few spots such as the climactic ending. Action frequently is sacrificed to conversation and Miss Jones' English is not always easily understood. Joseph Cotten's voice opens the film with a short narration explaining native superstitions about the "Black Horseman" who rides the storm clouds high on the desolate hills.

Miss Jones, brought up like a wildcat and with a great love for nature and animals, swears she will marry the first man who asks her. It happens to be the parson and she goes through with her promise even though she can't get Farrar out of her mind. She runs away with him, loving and hating him at the same time. Cusack comes back for her and she returns to her husband. The aroused villagers protest. There is a fox hunt and she rushes out to retrieve her pet fox cub. She is chased by the pack and finally both the girl and the animal plunge into an abandoned well.

Seen at the RKO screening room in New York. *Reviewer's Rating: Good.*—FRED HIFT.

Release date, May, 1952. Running time, 81 minutes. PCA No. 5053. General audience classification.
Hazel Woodruff.....Jennifer Jones
Jack Reddin.....David Farrar
Edward Marston.....Cyril Cusack
Abel Woods.....Esmond Knight
Mrs. Marston.....Sybil Thorndike
Andrew Vessons.....Hugh Griffith
Mr. James.....Edward Chapman
Beatrice Varley, George Cole, Frances Clare, Valentine Dunn, Richmond Naine, Owen Hollar, Raymond Rollett, Bartlett Mills, Arthur Reynolds, Gerald Lawson, Ann Tetheridge, Peter Dunlop

Actors and Sin

UA-Sid Kuller—Drama, Mystery, Comedy

Running close to one and a half hours, "Actors and Sin" is a weird melange of mediocrity and high grade merriment. Written, produced and directed by Ben Hecht, the film is actually made up of two separate stories, with different sets of actors, one seemingly having no connection with the other.

The first story of this Sid Kuller production is called "Actor's Blood" and features Edward G. Robinson and Marsha Hunt. It's stilted melodrama concerning an ambitious actress—talented and temperamental (called Marcia Tillayou in the story)—whose folly, weaknesses and moral degradation (including husband stealing) eventually leads to her destruction both as a box office draw and human being.

The woman is found dead and Robinson, her father—playing a seedy, hammy actor of the old school—claims she was murdered. From that point on the episode lapses into awkward mediocrity with the "mystery" of the actress' death solved in a contrived manner.

The second story, "Woman of Sin" is good fun—except that the fun is had at the expense of the motion picture industry. Briefly, Mr. Hecht makes the film business look as though it's run by a group of immature, infantile men whose knowledge of talent and taste is symbolized by a mythical producer—"J. B. Cobb"—surrounded by yes-men and stooges.

The story has "J.B." going crazy over a trashy screenplay—"Woman of Sin"—and building it into a super-colossal epic—he hopes. It turns out that the screenplay was sent by mistake from the office of Eddie Albert, a crackpot agent, and it was actually a child, played by Hecht's young daughter Jenny, who wrote it.

If the industry can escape its sensitivity for a while, the truth is that this is a richly humorous story. It has satire, and the leads, Albert, Alan Reed as the producer, Tracey Roberts as Albert's secretary, Paul Guilfoyle and Doug Evans as the yes-men, and little Jenny Hecht as the child writer, play their parts to the hilt.

Reviewed at the United Artists screening room in New York. *Reviewer's Rating: Good.*—CHARLES J. LAZARUS.

Release date, not set. Running time, 85 minutes. PCA No. 15610. General audience classification.

Actor's Blood
Maurice Tillayou.....Edward G. Robinson
Marcia Tillayou.....Marsha Hunt
Alfred O'Shea.....Dan O'Herlihy
Otto Lachslay.....Rudolph Anders
Alice Key, Rick Roman, Peter Brocco, Elizabeth Root, Joe Mell, Irene Martin, Herb Bernard, Bob Carson
Woman of Sin
Orlando Huggins.....Eddie Albert
J. B. Cobb.....Alan Reed
Miss Flannigan.....Tracey Roberts
Daisy Marchet.....Jenny Hecht
Paul Guilfoyle, Doug Evans, Jody Gilbert, George Baxter, George Keyman, Tony Carroll, John Crawford, Kathleen Mulqueen, Alan Mender, Sam Rosen

Scarlet Angel

Universal—With a Heart-o'-Gold

Universal has a sumptuously fashioned romantic drama in "Scarlet Angel," played with comic overtones by Yvonne De Carlo and Rock Hudson against backgrounds of New Orleans and San Francisco in the post Civil War era. Photographed in color by Technicolor, the film should have its greatest appeal among the unsophisticated who like their barroom brawls staged in the classic manner and their characters naughty but nice. The screenplay, by Oscar Brodney, who also wrote the story, offers few surprises but moves at a pleasant clip throughout.

Miss De Carlo, as a fun-loving New Orleans dance hall girl whose scruples are not always visible, acts for the greater part of the picture in a manner somewhat reminiscent of a young Mae West. When Rock Hudson, a sea captain, wanders into her cafe with a roll of greenbacks, she doesn't hesitate to lift them in order to finance her escape from the police who, incidentally, want her for other such activities. Fate then puts her in sole possession of a child whose paternal grandparents turn out to be wealthy San Francisco socialites. It's only natural that a girl of her bent should therefore move out to the West Coast, posing as the widowed daughter-in-law, to take advantage of some of the good things of life.

As might have been expected, the good things of life begin to pall and when Hudson turns up after his money, that which had started as a business relationship blossoms into love. The finale finds her tossing aside a Nob Hill marriage and the two of them engaged in the activity dearest to their hearts—a rousing barroom brawl. The title specifically refers to the New Orleans bistro where Miss De Carlo got her start but, of course, also throws some indirect light on the character of the heroine herself.

Also involved in the often amusing make-believe are Richard Denning, a stuffy San Francisco socialite; Amanda Blake, his snobbish sister, and Henry O'Neill and Maude Wallace, grandparents to the orphan child. Sidney Salchow directed and Leonard Goldstein produced.

Seen at Universal screening room in New York. *Reviewer's Rating: Good.*—V. C.

Release date, June, 1952. Running time 81 minutes. PCA No. 15781. General audience classification.

Roxey McElanahan.....Yvonne De Carlo
Frank Truscott.....Rock Hudson
Maude Wallace.....Richard Denning
Whitfield Connor, Bodil Miller, Amanda Blake, Henry O'Neill, Maude Wallace, Dan Riss, Henry Brandon, Tol Avery

High Treason

Pacemaker Pictures—Scotland Yard vs. the Reds

Here a British studio, through director Roy Boulting, has turned out a very fine and suspenseful film.

"High Treason," a J. Arthur Rank presentation, concerns itself with the work of the Red underground in Britain and with the efforts of a small band of Communists to hamper British production through sabotage. In the doing, it not only demonstrates how the Communists manage to catch in their net the idealists and the simpletons, but also the quiet, efficient way in which British police tracks down would-be saboteurs.

Those who remember "Seven Days to Noon" will soon enough recognize the directorial touches of Boulting, who believes that nothing is ever all black and who understands that a sense of humor can be heaven-sent relief even in the most dramatic of all pictures. He applies this bit of wisdom to best advantage in "High Treason" which emerges as a first-rate thriller with appeal to a wide range of theatres and audiences.

Paul Soskin produced and Boulting collaborated with Frank Harvey in the writing of the story and screenplay which, while a little far-fetched at times, never strains the credulity. Performances are uniformly excellent.

Liam Redmond plays a Scotland Yard com-

mander who patiently tracks down the ring of foreign saboteurs which already has blown up a munitions ship and is known to plan further destruction. Kenneth Griffith is the boy duped by the Communists who eventually realizes his mistake and saves the day but pays for his courage with his death. Mary Morris is pretty and properly cold as a Red agent.

Seen at the Trans-Lux 52nd Street theatre in New York where the audience was properly tense and seemed to enjoy the show. Reviewer's Rating: Excellent.—F. H.

Release date, May, 1952. Running time, 90 minutes. General audience classification. Commander Brennan.....Liam Redmond Anna Braun.....Mary Morris Superintendent Folland.....Andre Morell Jimmy Ellis.....Kenneth Griffith Major Elliott.....Anthony Bushell Mrs. Ellis.....Joan Hickson Anthony Nichols, Patric Doonan, Geoffrey Keen, R. Stuart Lindsay, John Bailey, Dora Bryan, Charles Lloyd Pack, Laurence Naismith, Lockwood West, Jack McNaughton, Julian Amys

The Brigand

Columbia—Intrigue and Swordplay

Intrigue, swordplay and general derring-do highlight this adventure romance set in the mythical kingdom of Mandorra during the Napoleonic era. The Edward Small production, featuring some highly attractive color by Technicolor, stars Anthony Dexter who, in his first role since "Valentino," proves himself a very capable addition to the ranks of the screen's adventure heroes. The ladies in his lives—he plays a dual role—are portrayed by Jody Lawrence and Gale Robbins while Anthony Quinn is on hand as a high-born trouble maker.

The screenplay by Jesse Lasky, Jr., based on a story by George Bruce, which in turn had been inspired by a work of Alexander Dumas, begins in Morocco where Dexter is a royal guard. For a murder committed in self-defense, Dexter is extradited back to his native Mandorra where his look-alike but foppish cousin is on the throne. When the latter is wounded in an assassination attempt, Dexter assumes the king's identity to save the country from the clutches of Quinn, who is acting on Napoleon's behalf. The usual complications ensue, with Dexter falling in love with the royal fiancée and eventually tricked into revealing his true identity to the nefarious Quinn. In a fast paced climax, however, Dexter eradicates the plotters and assumes the throne for good and all when the real king dies.

Dexter handles the two roles very nicely and, as the top, is given opportunity to display some fancy dance work. His partner in these routines is Miss Robbins, the king's beautiful and faithful friend who dies at his side in the climactic swordplay. Miss Lawrence also is beautiful in the less colorful role of royal princess.

Dialogue, costumes and sets all are on the rococo side, appropriate to the tale. Phil Karlson directed.

Scene at Columbia screening room in New York. Reviewer's Rating: Good.—V. C.

Release date, July, 1952. Running time, 94 minutes. PCA No. 15300. General audience classification. Carlos Delarago.....Anthony Dexter King Lorenzo.....Jody Lawrence Princess Teresa.....Gale Robbins Countess Flora.....Anthony Quinn Prince Ramon.....Ron Randall Fay Roope, Carlton Young, Ian MacDonald, Lester Matthews, Barbara Brown, Walter Kingsford, Donald Randolph, Mari Blanchard, Holmes Herbert

3 for Bedroom C

Warners-Brenco—Lightweight Farce

When Gloria Swanson, a famous screen star, usurps the Pullman accommodations of James Warren, a handsome but shy professor of biochemistry, the stage is set for "3 for Bedroom C," a Brenco Production distributed by Warners. The numerous complications which ensue are played in the manner of lightweight farce and photographed in Natural Color, the latter not always complimentary. To sell the picture, exhibitors will have to rely on the drawing power of Miss Swanson, who dominates the proceedings, all of which take place on a Santa Fe Super Chief en route from Chicago to Los Angeles.

The erratic pace of the film may be the work of Milton H. Bren, who wrote as well as directed the screenplay. Highlights of the comedy are those scenes involving a scheming agent, played by Fred Clark; Hans Conried's ulcerous press agent, and a brief bit contributed by Steve Brodie. Also in there pitching are Janine Perreau, as Miss Swanson's eight-year-old adopted daughter, and Margaret Dumont, as a passenger who talks to herself. Warren, in his debut as a leading man, is handicapped by the pomposity of his role.

Miss Swanson, who begins by simply trying to charm the professor into letting her keep Bedroom C, promptly falls in love with him. Warren, completely uninformed on matters cinematic, falls in love with her without know-

ing who she is. The end result is happy although the appearance of the agents and the stage star serve to keep them apart for a short time. Much of the comedy is verbal, punctuated by the opening and closing of compartment doors and the tantrums of the actress. Miss Swanson wears numerous colorful gowns of her own creation which should appeal to the ladies.

Edward L. Alpers, Jr. was associate producer. The story is based on a novel by Goddard Lieberson.

Seen at Warner Brothers screening room in New York. Reviewer's Rating: Fair.—V. C.

Release date, June 21, 1952. Running time, 74 minutes. PCA No. 15552. General audience classification. Ann Haven.....Gloria Swanson Oli J. Thumm.....James Warren Johnny Pizer.....Fred Clark Hans Conried, Steve Brodie, Janine Perreau, Ernest Anderson, Margaret Dumont

African Treasure

Monogram—Jungle Adventure

The comfortably level attendance graph maintained so far in the Bomba series of pictures, as in so many kindred types of series before, is not likely to be disturbed, either favorably or otherwise, by this link in the chain. It is, in sum, another Bomba adventure, neither more nor less. As to plot, point and persuasiveness, it assays less than par for the series, but Bomba is still a free agent, at the finish, to return shortly in a better offering. Proffered as what it is, a link in a chain, it serves to carry the Bomba public over to the next link.

Bomba's troubles arise this time from the presence of some mighty unscrupulous diamond hunters, masquerading as geologists, who have located precious stones in the crater of an extinct volcano and enslaved their Portuguese guide and a number of natives. After quite a lot of plot has been run off, Bomba and his jungle friends oust the meanies from the jungle, whereupon he vanishes as usual into the forest vastness.

Walter Mirisch produced the picture, with Ford Beebe directing from a script by himself.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, May 25, 1952. Running time, 70 minutes. PCA No. 15764. General audience classification. Bomba.....Johnny Sheffield Lita.....Laurette Luez Martin Garralaga, Lyle Talbot, Leonard Mudie, Arthur Space, Lane Bradford, Robert Whitefield

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1347-1348 issue of April 26, 1952.

Feature Product by Company starts on page 1337, issue of April 26, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) = synopsis	Page		L. of D.		
AARON Slick from Punkin Crick (color) (5119)	Para. Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good	
About Face (color) (122)	WB Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313	AYC	A-2	Good	
Across the Wide Missouri (color) (208)*	MGM Clark Gable-Ricardo Montalban	Oct. 23, '51	78m	Sept. 29	1041	AY	A-2	Good	
Actors and Sin	UA Edward G. Robinson-Marsha Hunt	Not Set	85m	May 31	1382			Good	
Adventures of Capt. Fabian (5101)	Rep. Errol Flynn-Micheline Prella	Oct. 6, '51	100m	Sept. 29	1042	AY	B	Good	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
African Fury (formerly Cry, the Beloved Country) (Brit.)	UA	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169	AYC	A-2	Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	May 25, '52	70m	May 31	1383			Good
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154	B		Average
Anne of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov., '51	81m	Oct. 20	1065	AY	A-2	Very Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
African Fury (formerly Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	AYC	A-1	Very Good
Apache Country	Col.	Gene Autry	May, '52	62m	May 24	1374	AYC	A-1	Good
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good
Atomic City, The (formerly Los Alamos) (5120)	Para.	Michael Moore-Nancy Gates	June '52	85m	Apr. 12	1314	AYC	A-1	Good
BANNERLINE (206)	MGM	Sally Forrest-Lionel Barrymore	Oct. 12, '51	88m	Sept. 22	1033	AY	A-2	Good
Barefoot Mailman, The (404)	Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1	Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1	Good
Because You're Mine (color)	MGM	Mario Lanza-Doretta Morrow	Not Set						
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good
Belles on Their Toes (color)	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1	Very Good
Bend of the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Beware, My Lovely	RKO	Ida Lupino-Robert Ryan	Not Set						
Big Night, The	UA	John Barrymore, Jr.-Joan Loring	Dec. 7, '51	75m	Nov. 10	1101		B	Good
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2	Good
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1	Good
Black Hills Ambush	Rep.	Allan Rocky Lane	May 20, '52		May 24	(S) 1374			
Black Swan, The	20th-Fox	Tyrone Power-Maureen O'Hara (reissue)	June, '52		Oct. 17, '42				Good
Blackmail	Bell	Mai Zetterling-Dirk Bogarde	Oct. 15, '51	73m	Sept. 15	1015		B	Fair
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Dec., '52		Apr. 19	(S) 1322			
Blue Veil, The (263)*	RKO	Jane Wyman-Charles Laughton	Oct., '51	114m	Sept. 15	1015	AY	A-2	Excellent
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair
Boots Malone (419)	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, '52	67m	May 10	1358			Good
Brave Warrior (color)	Col.	Jon Hall-Christine Larsen	June, '52	73m	May 17	1366			Good
Bride of the Gorilla	Realtar	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m				A-2	
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	July, '52	94m	May 31	1383		B	Good
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1	Good
Browning Version, The (Brit.) (281)	Univ.	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1023		A-2	Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1	Good
Bushwackers, The	Realtar	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2	Good
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Farrar	Dec., '51	83m	Feb. 2	1222		B	Average
California Conquest (color)	Col.	Cornel Wilde-Teresa Wright	Not Set	79m	Apr. 19	(S) 1322		A-1	
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2	Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	A-2	Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '47				Very Good
Captain Blood (110)	Astor	Stewart Granger-K. Ryan (reissue)	Oct. 1, '51	93m	Nov. 29, '47				
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 19	(S) 1323			
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2	Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average
Carbine Williams	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321		A-2	Very Good
Caribbean (C)	Para.	Arlene Dahl-John Payne	Sept., '52						
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	122m	June 2	(S) 870		B	
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349		A-1	Very Good
Cat Creeps, The	Realtar	Paul Kelly-Noah Beery, Jr. (reissue)	Dec., '51	57m	Apr. 13, '46				Average
Cat People, The (267)	RKO	Simone Simon-Kent Smith (reissue)	Feb., '52	73m	Nov. 14, '42				Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2	Good
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Clash By Night	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366		A-2	Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2	Good
Cloudburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1	Good
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033	A	B	Very Good
Confidence Girl	UA	Tom Conway	June 20, '52	81m					
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2	
Criminal Lawyer (412)	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990	A	A-2	Good
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	Not Set		Mar. 29	(S) 1298			
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2	Good
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330			Good
Darling, How Could You (5108)	Para.	John Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	A-2	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	June 22, '52		May 17	(S) 1367			
Deadline, U.S.A.	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B	Very Good
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298		A-1	Fair
Desert Fox, The (130)*	20th-Fox	James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1	Good
Desert Passage	RKO	Tim Holt-Joan Dixon	May, '52	60m	May 24	1374		A-2	Average
Desert Pursuit (5209)	Mono.	Wayne Morris	May 6, '52	71m				A-1	
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Aug., '52	May 17	(S) 1367				
Diplomatic Courier	20th-Fox	Tyrone Power-Patricia Neal	July, '52	May 3	(S) 1350				
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe	Feb. 1, '52	Apr. 26, '47					Good
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	Dec. 1	1126	AY	A-2		Very Good
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	Nov. 10	1101	AY	A-2		Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52	Jan. 12	(S) 1186		B		
EDWARD and Caroline (French)	Comml.	Daniel Gelin-Anne Vernon	Apr., '52	May 3	1350				Good
Elephant Stampede (5110)	Mon.	Johnny Sheffield-Donna Martell	Oct. 28, '51	Oct. 27	1074	AY	A-1		Good
Elopement (141)	20th-Fox	Clifford Webb-Ann Francis	Dec., '51	Nov. 17	1110	AY	A-2		Very Good
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52	Apr. 5	1305	AY	A-2		Excellent
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52	Mar. 29	1298	AY	A-2		Good
Faithful City, The (Israel)	RKO	Jamie Smith-John Slater	Apr., '52	Apr. 5	1306	AY	A-1		Very Good
Family Secret, The (414)	Col.	John Derek-Lee J. Cobb	Dec., '51	Oct. 27	1074	AY	B		Good
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov., '51	Nov. 17	1110		A-2		Good
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52	May 10	1357	AY	A-2		Good
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan., '52	Dec. 22	1164	A	A-2		Fair
First Time, The (424)	Col.	Robert Cummings-Barbara Hale	Feb., '52	Jan. 26	1214	AY	A-2		Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Oct., '51	Apr. 14	802	A	A-2		Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar., '52	Feb. 16	1237	AY	A-1		Very Good
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec., '51	Nov. 24	1117	AY	A-1		Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	Nov. 24	1118	AYC	A-2		Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb., '52	Dec. 22	1161	AY	A-1		Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar., '52	Mar. 8	1261	AY	A-2		Good
Flight to Mars (5103) (color)	Mon.	Marguerite Chapman-C. Mitchell	Nov. 11, '51	Nov. 10	1102				Good
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	Jan. 26	1214	A	A-2		Very Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9, '51	Nov. 10	1102		A-2		Good
Fort Osage (color) (5102)	Mon.	Rod Cameron-Jane Nigh	Feb. 10, '52	Jan. 26	1215		A-1		Very Good
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set	Mar. 22	(S) 1291				
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July, '52	Apr. 26	(S) 1330				
GALLOPING Major, The (Brit.)	Souvaine	Basil Radford-Janette Scott	Dec. 19, '51	Oct. 13	1058				Good
Girl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan., '52	Feb. 16	1237	AY	B		Good
Girl in White, The	MGM	Jane Allynson-Arthur Kennedy	May, '52	Mar. 22	1289	AY	A-1		Very Good
Girl on the Bridge (formerly The Bridge) (139)	20th-Fox	Hugo Haas-Beverly Michaels	Dec., '51	Dec. 15	1154	A	B		Fair
Glory Alley	MGM	Leslie Caron-Ralph Meeker	June, '52	May 24	1373				Good
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1, '52	May 3	1350				Very Good
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	Nov. 10	1101	AY	A-2		Excellent
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set	Apr. 19	(S) 1323				
Golden Horde, The (color) (134)	Univ.	David Farrar-Ann Blyth	Oct., '51	Sept. 15	1014	AY	A-2		Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7, '51						
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July, '52	Jan. 5	1177	AYC	B		Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28, '52	Feb. 2	1221	AY	A-2		Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy	(reissue) May 15, '52	Dec. 9, '44					Excellent
Gunman, The (5252)	Mon.	Whip Wilson-Fuzzy Knight	Apr. 21, '52				A-1		
HALF-Breed (color)	RKO	Robert Young-Janis Carter	Not Set	Apr. 19	1321		B		Good
Harem Girl, The (422)	Col.	Joan Davis-Paul Marion	Feb., '52	Jan. 19	1194	AY	A-1		Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	Oct. 27	1074		A-1		Good
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52	May 3	(S) 1350				
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb., '52	Feb. 16	1238	AYC	A-1		Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	June 6, '52						
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	Jan. 19	1193	AYC	A-1		Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51				A-1		Very Good
High Noon	UA	Gary Cooper-Grace Kelly	Not Set	May 3	1349		A-2		Excellent
High Treason (Brit.)	Pacemaker	Liam Redmond-Mary Morris	May, '52	May 31	1382				Very Good
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21, '51	Aug. 25	990	AY	A-2		Very Good
Hold That Line (5211)	Mon.	Bowery Boys	Mar. 23, '52				A-1		
Holiday for Sinners	MGM	Keenan Wynn-Janice Rule	July, '52						
Honeychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20, '51	Nov. 17	1110	AY	A-1		Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	Nov. 17	1110	AY	A-1		Fair
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15, '52	Feb. 23	1246	AY	A-1		Good
Hot Lead (209)	RKO	Joan Dixon-Tim Holt	Oct., '51	Oct. 27	1075	AY	A-2		Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15, '51	Sept. 15	1014	AY	B		Fair
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	June, '52						
House of Horrors	Realart	Robert Lowery-Virginia Grey	(reissue) Jan., '52	Mar. 9, '46					Average
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara	(reissue) Feb., '52						
I DON'T Care Girl, The (C)	20th-Fox	Mitzi Gaynor-David Wayne	Not Set	May 10	(S) 1358				
I Want You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	Nov. 3	1093	AY	A-2		Good
Igloo	Realart	Native Cast (reissue)	Jan., '52						
I'll Never Forget You (formerly Man of Two Worlds (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	Dec. 8	1133	AY	A-1		Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	Dec. 8	1133	AY	A-2		Excellent
In a Padded Cell	Realart	Olsen and Johnson (reissue)	Feb., '52						
Indian Uprising (color) (417)	Col	George Montgomery-Audrey Long	Jan., '52	Dec. 29	1170	AY	A-1		Good
Invitation, The (130)	Univ.	Dorothy McGuire-Van Johnson	Feb., '52	Jan. 26	1214	AY	A-2		Very Good
Island of Desire (formerly Saturday Island (C)	UA	Linda Darnell-Tab Hunter	June 20, '52	Mar. 22	(S) 1291		B		
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	Nov. 24	1117	AY	A-1		Very Good
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug., '52	May 24	(S) 1374				
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	June, '52	May 24	1373				Very Good
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	Apr. 5	1306	AYC	A-1		Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	Jan. 12	1186	AY	A-2		Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m					
Journey Into Light (132)	20th-Fox	Sterling Hayden-Vivica Lindfors	Oct., '51	87m	Sept. 1	998	A	A-2	Good
Jumping Jacks (5121)	Para.	Dean Martin-Jerry Lewis	July, '52		Mar. 15	(S) 1283			
Jungle Jim in the Forbidden Land (429)	Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1	Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct., '51	66m	Oct. 6	1050	AY	A-1	Good
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52	79m	May 31	1382		A-2	Very Good
Just for You (color)	Para.	Bing Crosby-Jane Wyman	Sept., '52		Mar. 1	(S) 1254			
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193	AY	A-2	Good
KANGAROO (color)	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	84m	May 24	1373			Good
Kansas Territory (formerly Vengeance Trail) (5225)	Mono.	Bill Elliott-Peggy Stewart	Apr. 20, '52	65m	May 24	1374			Good
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smilely Burnette	Oct., '51	56m	Oct. 27	1075	AY	A-1	Fair
Kid Monk Baroni	Reelart	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B	Average
Konga, The Wild Stallion (418)	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m					
LADY from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033	AY	A-1	Good
Lady in the Iron Mask	20th-Fox	Louis Hayward-Patricia Medina	June, '52						
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43				Good
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov., '51	80m	Oct. 20	1065	AY	A-2	Very Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246		A-2	Average
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1	1125		B	Fair
Laramie Mountains (485)	Col.	Charles Starrett-Smilely Burnette	Apr., '52	54m	Apr. 12	1314	AYC	A-1	Fair
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	B	Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m			AY	A-1	
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Nov. 11, '51	98m	Dec. 1	1125			Very Good
Laura	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44				Good
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	82m	Oct. 20	1067	AY	A-2	Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51	58m				A-1	
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	54m	Mar. 29	1298	AY	A-2	Good
Leave Her to Heaven (color)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45				Good
Les Miserables (Ital.)	Lux	Gino Cervi-Valentina Cortese	Mar. 24, '52	122m	Mar. 22	1291		A-2	Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27	1073	A	B	Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3	1094	A	B	Good
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B	Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350		B	Average
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1	Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	70m	Oct. 20	1066		A-1	Very Good
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2	Good
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	84m	Oct. 20	1066	AY	A-2	Good
Lovely to Look At (color)	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381			Excellent
Lure of the Wilderness (formerly Land of the Trembling Earth) (color)	20th-Fox	John Peters-Jeffrey Hunter	July, '52		Apr. 19	(S) 1322			
Lydia Bailey (color)	20th-Fox	Dale Robertson-Anne Francis	June, '52	89m	May 31	1381		A-2	Very Good
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290	AYC	A-1	Very Good
Macao (224)	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B	Good
Magic Carpet, The (410) (color)	Col.	Lucille Ball-John Agar	Oct., '51	84m	Sept. 29	1042	AY	A-1	Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m				A-2	
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m				A-1	
Man in the Saddle (color) (420)	Col.	Randolph Scott-Joan Leslie	Dec., '51	87m	Nov. 17	1109	A	A-2	Good
Man in the White Suite, The (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1	Very Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m					
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	81m	Oct. 6	1050	AY	B	Fair
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5	1305	A	A-2	Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Mar. 15	1281	AY	A-2	Excellent
Maytime in Mayfair (Brit.) (C)	Reelart	Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26	1329		A-2	Fair
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2	Good
Merry Widow, The (color)	MGM	Lana Turner-Fernando Lamas	Not Set						
Minnesota (color)	Rep.	Rod Cameron-Ruth Hussey	Not Set		Apr. 19	(S) 1322			
Mr. Congressman	MGM	Van Johnson-Patricia Neal	July, '52		May 17	(S) 1367			
Mr. Peak-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21, '51	74m	Sept. 22	1033	AY	A-2	Very Good
Mob, The (407)	Col.	Broderick Crawford-Betty Buehler	Oct., '51	87m	Sept. 8	1006	AY	A-2	Good
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B	Excellent
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52		May 3	(S) 1350			
Mummy, The	Reelart	Boris Karloff-David Manners (reissue)	Dec., '51	74m	Dec. 3, '32	27			
Mummy's Curse, The	Reelart	L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51	60m					
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5	1307		A-1	Good
Mutiny (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254	AY	A-1	Fair
My Favorite Spy (5110)*	Para.	Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6	1049	AY	A-2	Excellent
My Six Convicts (430)	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-2	Excellent
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22	1289	AY	A-1	Excellent
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2	Good
Navajo	Lippert	Navajo Indian Cast	Feb. 12, '52	70m	Feb. 9	1230	AY	A-1	Very Good
Never Take No for an Answer (Brit.)	Souvaire	Denis O'Dea-Vittorio Manunta	Apr. 9, '52	82m	Mar. 15	1282		A-1	Good
Night Raiders (5251)	Mono.	Whip Wilson	Feb. 3, '52	61m	Mar. 22	1291	AY	A-1	Good
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52						
No Highway in the Sky									
(formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct., '51	98m	July 21	937	AY	A-2	Very Good
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set	80m	Apr. 26	1329		B	Good
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	82m	May 10	1357	A		Good
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m				A-1	
OKINAWA (432)	Col.	Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. 1	1254	AY	A-1	Fair
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	90m	Apr. 12	1314	AYC	A-1	Good
Old West, The (473)	Col.	Gene Autry	Jan., '52	61m	Jan. 12	1186	AYC	A-1	Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan., '52	82m	Dec. 1	1125	A	A-2	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		Herald Review
				Issue	Page	Nat'l Groups	L. of D.	
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m	Mar. 8	1262	B	Fair
Outcast of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson	Not Set	93m	May 17	1366	A	Good
Outcasts of Poker Flat	20th-Fox	Dale Robertson-Anne Baxter	May, '52	81m	May 10	1357	A-2	Very Good
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	May 2, '52	75m	Apr. 19	1321	B	Average
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	AY	Good
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balanda	Mar., '52	63m	Mar. 15	1282	AY	Good
Painting the Clouds With Sunshine (color) (105)*	WB	Dennis Morgan-Virginia Mayo	Oct. 19, '51	87m	Sept. 8	1005	AY	A-2 Very Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	AY	A-1 Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B Good
Pat and Mike	MGM	Spencer Tracy-Katharine Hepburn	June, '52	95m	May 17	1365		Excellent
Paula	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17	1366	A-2	Good
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec., '51	55m	Dec. 1	1126	A-1	Fair
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3	1350		Good
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	AY	B Very Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m				
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Nov., '51	85m	Aug. 11	974	A	A-2 Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m	Mar. 1	1253	AYC	A-1 Very Good
Private Snuffy Smith	Astor	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51	67m				
Purple Heart Diary (421)	Col.	Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	AY	A-1 Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365		Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1 Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizabeth Scott	Nov., '51	88m	Oct. 20	1065	AY	A-2 Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	AY	A-2 Very Good
Rains Came, The	20th-Fox	Myrna Loy-Tyrone Power (reissue)	June, '52		Sept. 8, '39			
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229	A	B Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., '52	86m	Jan. 12	1185	A	Excellent
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	83m	May 3	1349	AY	Very Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizabeth Scott	May, '52	84m	Nov. 17	1109	A	A-2 Good
Red Planet Mars	UA	Peter Graves-Andrea King	May 15, '52	87m	May 17	1367		Fair
Red Shoes, The (color) (Brit.)	UA	Moir Shearer-Anton Walbrook	June 13, '52	133m	Oct. 23, '48	4357	AY	B Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213	AY	A-1 Very Good
Red River	UA	John Wayne-M. Cliff (reissue)	June 6, '52	125m	July 17, '48			Excellent
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	AY	A-1 Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237	AY	A-1 Fair
Reunion in Reno (135)	Univ.	Mark Stevens-Peggy Dow	Oct., '51	79m	Sept. 29	1041	A	A-2 Very Good
River, The (color)	UA	Radha-Esmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2 Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar., '52	60m	Feb. 9	1230	AYC	A-1 Good
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9, '52	71m	Mar. 8	1262	AYC	A-1 Good
Room for One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	AYC	B Excellent
Rose of Cimarron (color) (212)	20th-Fox	Jack Buettel-Mala Powers	Apr., '52	72m	Mar. 8	1262	AY	A-2 Good
Rough Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, '52	54m				
Royal Journey (color) (Can.)	UA	Documentary	Mar. 15, '52	47m	Mar. 8	1261		A-1 Very Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125	AYC	A-1 Very Good
Sally and Saint Ann (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52		May 17	(S) 1367		
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314	AY	B Good
Savage, The (color)	Para.	Charlton Heston-Susan Morrow	Nov., '52		Apr. 19	(S) 1322		
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	AY	A-2 Good
Scaramouche (C)	MGM	Stewart Granger-Janet Leigh	June, '52	118m	May 17	1365		Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52	81m	May 31	1382		Good
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042		
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	AY	A-2 Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153	A	B Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	AY	A-2 Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S) 1323	AY	A-2 Good
She-Wolf of London	Realart	June Lockhart-D. Porter (reissue)	Dec., '51	61m			A	A-2 Good
She's Working Her Way Through College (C) (128)	WB	Virginia Mayo-Ronald Reagan	July 12, '52	101m				
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne De Carlo	Dec., '51	90m	Sept. 29	1042	AYC	B Excellent
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds	Apr., '52	103m	Mar. 15	1281		
Skirts Ahoy! (C)	MGM	Esther Williams-Barry Sullivan	May, '52	109m	Apr. 12	1313	AYC	A-1 Excellent
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19, '51	60m				
Small Back Room, The (Brit.)	Snader	Dale Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		B Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan., '52	55m	Feb. 2	1222	AYC	A-1 Good
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May, '52	87m	Mar. 22	1290	A	A-2 Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37		AYC	
Somebody Loves Me (color)	Para.	Betty Hutton-Ralph Meeker	Oct., '52		May 3	(S) 1350		
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221	A	A-2 Good
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	AY	A-2 Good
Son of Paleface (color) (5124)	Para.	Bob Hope-Jane Russell	Aug., '52		Apr. 19	(S) 1322		
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	83m	Apr. 12	1313	AYC	A-1 Good
South of Caliente (5151)	Rep.	Roy Rogers-Dale Evans	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1 Good
Spider and the Fly, The (Brit.)	Ball	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29	1298		Fair
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30, '51	56m				A-1
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30, '51	52m				A-1
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1 Good
Steel Fist, The (5217)	Mono.	Roddy McDowell-Kristine Miller	Jan. 6, '52	73m				
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar., '52	85m	Mar. 8	1261	AY	A-2 Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott	May 16, '52	71m				B
Stooge, The	Para.	Dean Martin-Jerry Lewis	Nov., '52		Mar. 29	(S) 1298		
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2	(S) 1223		A-2
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	Not Set	87m	Dec. 29	1169	AY	B Good
Story of Robin Hood (C)	Disney-RKO	Richard Todd-Joan Rice	Not Set	84m	Dec. 22	1289		A-1 Very Good
Strait Jacket	Realart	Ritz Brothers	(reissue) Feb., '52	61m				
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A	A-2 Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46			

FEATURES LISTED BY COMPANIES—PAGE 1337, ISSUE OF APRIL 26, 1952
SHORT SUBJECTS CHART APPEARS ON PAGES 1347-1348, ISSUE OF APRIL 26, 1952

MOST ADVANCED TEXTBOOK ON SOUND **REPRODUCTION AND PROJECTION**



● You will find this edition the most complete and practical treatise of its kind and a sure solution to the perplexing problems of projection room routine.

The book is supplemented with a comprehensive group of TROUBLE-SHOOTING CHARTS to help meet every possible emergency in the projection room. It also includes a lightning-fast index system alphabetically arranged for swift easy reference.

F. H. Richardson's

BLUEBOOK of PROJECTION

SEVENTH EDITION — SUPPLEMENTED WITH

**SOUND TROUBLE CHARTS
and ALPHABETICAL INDEX**

Over 700 pages. The only practical guide to good projection and quick trouble-shooting

ORDER TODAY • \$7.25 POSTPAID

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER (20) NEW YORK CITY



THIS WEEK'S BACK PAGE NEWS

The
LAST
WORD
FROM
COLUMBIA



LONGEST-RUNNING HIT ON BROADWAY! Eleven honeymooning weeks at the Victoria put **THE MARRYING KIND** far ahead of all other shows in town. Judy Holliday starrer rolling up similar holdover records all over the country.



ROOTY TOOT TOOTing to top of program goes "Gerald McBoing-Boing's" successor and UPA's **MR. MAGOO** cartoon festival, all in color by Technicolor. See top-billing shorts story above at Bethesda, Md.



RIOTS AT THE BOX OFFICE! Theatres are going all-out on **MY SIX CONVICTS** to cash in on current prison-break wave. Like walking into a real prison riot is Philadelphia Stanley's typical ballyhoo front above.



IT'S A DREAM when Hollywood's 150 prettiest girls visit womanless front line soldiers in their sleep in **THE DIRTY DOZEN**, Stanley Kramer's version of Harry Brown's play.



"CROWDS will be a push-over for **PUSHOVER**," says inflammable Cleo Moore pointing the way to more **PICKUP** kind of business in Hugo Haas' successor to last year's surprise sensation. Coming in September.